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AND SINGING-CLASS CIRCULAR

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Full list from

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Prospectus and further information from the Secretary, Birmingham School of Music, Paradise Street, Birmingham 1.

E. A. KNIGHT, Secretary.

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DIPLOMA EXAMINATIONS (ASSOCIATESHIP AND FELLOWSHIP), LONDON AND GLASGOW, JANUARY 1953. The Syllabus (which is the same as that for July 1952) may be obtained on application to the College.

CHOIR TRAINING EXAMINATIONS, MAY 1953. The Syllabus may be obtained on application to the College in October.

ORGAN PRACTICE. The charge during September for organ practice is 2s. per hour (members only).

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Saturday, 27th September 1952, at 7 p.m., St. Botolph's, Bishopsgate.

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Full programme announced in the Bulletin.

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NOVEMBER-DECEMBER EXAMINATIONS 1952

ENTRIES close on Wednesday, 8th October.

The **WRITTEN EXAMINATIONS** take place on Thursday, 13th November (2 p.m.)

THE SYLLABUS for 1953 is now available on application, preferably by postcard.

The requirements for **AURAL TESTS** for all Grades have been changed.

The **CLASS SINGING** syllabus has been completely revised. There are **NEW PIANOFORTE** and **STRINGS** lists; those for Organ have been revised; those for Singing are unchanged from 1952.

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PROGRAMME for the 1952-53 SEASON

Saturday, October 25th at 2.30
CREATION (Haydn)

Saturday, December 6th at 2.30
STABAT MATER (Stanford)
and **KING DAVID** (Honegger)

Friday, December 19th at 7.30
Saturday, December 20th at 2.30
and again at 7.30

CAROLS (Three Concerts)

Thursday, January 8th at 7.15
MESSIAH (Handel)

Saturday, January 10th at 2.30
MESSIAH (Handel)

Saturday, February 7th at 2.30
TE DEUM (Berlioz)
MUSIC MAKERS (Elgar)

Ash Wednesday, February 18th at 7.15
THE DREAM OF GERONTIUS
(Elgar)

Saturday, March 21st at 2.30
MASS IN D (Beethoven)
Good Friday, April 3rd at 2.30
MESSIAH (in its entirety)

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(Continued on p. 423.)

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

SEPTEMBER 1952

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MUSIC

'Nay Ivy.' By Hugo Cole.

The London Baroque Ensemble

By ARTHUR JACOBS

'BAROQUE', says the guide to St. Peter's, Rome, and points to Bernini's columns, twisted as though groaning under their load. 'Baroque', writes Dr. Burney, meaning (so Scholes tells us) coarse and uncouth. 'Baroque', writes the modern musicologist—but one is not to know, without further elucidation, whether he is referring to Monteverdi or Schütz, Purcell or (much as it would have shocked Dr. Burney) Handel. The very looseness of the term has been of service to Karl Haas, who as founder-director of the London Baroque Ensemble has explored the music of a number of different styles and periods. Originally the Ensemble's speciality was the music of the period of Bach, the so-called 'high baroque'. Recently it has become equally well known in the works of Haydn, Mozart, and their contemporaries—music called 'classical' rather than 'baroque' by most scholars. The Ensemble has also pushed onwards to Cherubini; Beethoven, and even Dvořák; and I found Mr. Haas contemplating a symphony for wind-instruments by Richard Strauss as ripe for conquest. Challenge him on terminology, and he will gently and justly point out that the meaning of 'baroque' has an element signifying 'curious', 'out of the way'. Certainly his repertory can claim those two last labels.

Karl Haas was born in Karlsruhe (Baden) on 27 December 1900. He studied music at Munich and Heidelberg universities, and eventually succeeded to a senior musical position in the Stuttgart radio station. He arrived in Britain as a refugee from the Nazis' racial persecution in June 1939, having to leave his 'Aryan' wife behind. He came without funds but with a treasure—about five thousand microfilms of rare music (much of it in manuscript) discovered by him in various continental libraries. He had been his own photographer, but his valuable miniature camera was confiscated by the Nazis, and his harpsichord likewise. To keep himself during his first years in England he had to sell some of his microfilms and also a violin, two viole d'amore, a clarinet, and a basset-horn,

which he had managed to bring with him. He himself plays all these instruments (the music of the viola d'amore was his special study at the university), as well as the bassoon, mandolin, side drum, and viola pomposa, of which he possesses what he believes to be the only working specimen in this country.

The London Baroque Ensemble is the generic name for such combinations as Haas recruits to perform his choice of music under his own direction. The name was first bestowed during a series of performances which he presented at the National Gallery Concerts in London in 1943. The Ensemble gave a number of broadcasts for the B.B.C.'s European Service during the war, but was not heard by British radio listeners until early in 1946. In May 1951 its first gramophone records were released—with such success that the Ensemble has since carried out an intensive programme of recordings on regular contract. Indeed there can be few, if any, chamber-music combinations whose reputation has been built so much on recordings and so little on public appearances. It should be mentioned that Haas has begun to use the title 'London Baroque Orchestra' for combinations numbering more than about a dozen. The number of executants used has varied widely. The maximum has been thirty-nine, for a military march for wind instruments by Beethoven; at the other extreme an 'Overture (Suite)' by Handel demanded only two clarinets and one horn (see illustration on p. 396).

The players are not generally named on the labels of the Ensemble's records. There would not of course be room for this with the larger combinations; but in the Handel work just mentioned, for instance, the public would surely have liked to know that it was listening to Frederick Thurston, Gervase de Peyer, and Dennis Brain. Wisely, Mr. Haas has not attempted the false economy of using second-rate players. Among the distinguished musicians who have performed for him are Carl Dolmetsch, recorder; Gareth Morris, flute; Leon Goossens, oboe; Cecil James, bassoon;



The first page from Handel's Overture (Suite) in C for two clarinets and one horn. This unusual and lively work, in three movements, incorporates Handel's only known use of the clarinet. It was recently published for the first time under Karl Haas's editorship (Schott). The above illustration is taken from this publication by courtesy of Messrs. Schott and is reproduced by permission of the Syndics from the original in the Fitzwilliam Museum, Cambridge.

Harold Jackson, trumpet; Frederick Riddle, viola; Anthony Pini, cello; J. Edward Merrett, double-bass. The violinist-leader, when required, is usually Jean Pougnet, and the harpsichord continuo is undertaken by Lionel Salter.

The Ensemble has specialized in wind-music and military music. Mr. Haas saw early that this field stood in need of exploration; and he was later strengthened in his choice by his discovery that, in his own words, British wind-players are 'unequalled in the whole world'. One might have hoped that British military bands would take up the reconstructions and discoveries of Mr. Haas, but so far they have not done so. If, however, the recording of the Beethoven march already referred to does not prompt someone to make use of this magnificent, stirring music at the Coronation, then let music-lovers demand a court of inquiry at Kneller Hall. I commend the work to Lieut. Jaeger, the enterprising Director of Music of the Irish Guards.

In editing his music for performance Mr. Haas has had to face the usual musicological problems of correcting errors and discrepancies in the parts and of supplying correct guidance to expression. There was also one special problem. In such works as Haydn's 'Grenadier March' Mr. Haas had to write the side-drum parts himself; for in those days (and generally, in fact, between Lully and Beethoven) percussion parts were not written out with the rest of the music, but were taught by rote to non-musician soldiers by a drum-major. Mr. Haas's keenness for authenticity in these matters may sometimes result in effects not too pleasing to modern taste. The *New Statesman and Nation*, reviewing some recently-issued records of marches by Cherubini, wrote not unjustly that 'the pres-

ence, in almost every bar, of bass drum and cymbals makes one as reluctant to put on this record as to turn out for a Cadet Corps parade'.

Mr. Haas's interest in the music is not merely that of a supervising scholar, however. He hates to be taken for what he calls 'a dry, detached musicologist', and declares himself concerned only with 'good music and the correctness of the sources'. He good-naturedly ridicules the scholar who presents with enthusiasm, merely because of its unusual nature, some piece for 'two triangles, four conductors, and viola da gamba'. Every work performed, he feels, must be justified on musical and not antiquarian grounds. But once that justification is established, then scholarship and a sense of period are called on. In the recorded works by Beethoven and Cherubini already mentioned the listener may detect the tone of a serpent—probably the first time that the instrument has been commercially recorded. In preparing another work Mr. Haas claims to have given some fifty sessions of coaching to a player of the viola d'amore.

He himself has taken part as an executant in the Ensemble's performances. In one public concert he played the mandolin in a Beethoven sonata, with Dennis Brain forsaking the horn for the piano. Indeed, Mr. Haas's approach is disarmingly practical. It was while being interviewed for this article that he took out his mandolin to illustrate some point, and began to finger a piece which he identified as one of two songs by Mozart for voice with mandolin accompaniment. Nothing would then suffice but that an impromptu performance of the songs should forthwith be given, your correspondent 'disguised as a tenor' (to plagiarize a phrase from Berlioz). It would be pleasant, but

inaccurate, to report that the singer was thereupon immediately offered a professional engagement.

Mr. Haas published books on military music in Germany in the twenties, and is at the moment preparing a book in English on Haydn. He is an advisory editor (for military music) of the currently-appearing edition of Haydn's complete works. He has lectured in Bristol, where for three months in 1946 he was musical director to the Bristol Old Vic. But he holds no academic appointments, and sits on no official committees. He does not contribute regularly to the musical press; but in *The Score*, January 1950, he wrote an illuminating article on Haydn's English military marches, reproducing in an appendix the score of Haydn's 'March for the Prince of Wales' as recorded by the London Baroque Ensemble. In more discursive vein Mr. Haas considered some modern curiosities under the heading of 'Fifty Years of Unusual Music' in *The Chesterian*, July 1948.



[Photo by The Parlophone Co. Ltd.]

It may be useful to give here what has not been published elsewhere: a list of works recorded both for home and overseas release by the London Baroque Ensemble (or London Baroque Orchestra), the works grouped by composers.

AVAILABLE IN BRITAIN

(Parlophone. Some of these have also been issued in America with Decca labels.)

- Handel: Overture (Suite) in C (2 clarinets, 1 horn).
 J. Haydn: Concerto in F (violin, harpsichord, orchestra).
 Divertimento (Feldparthie) in F (violins, wind).
 Divertimento in G, op. 31, no. 1 (flute, horns, strings).
 St. Anthony Divertimento (wind).
 Grenadier March (wind and percussion).

- Hofball Minuetti (strings).
 Fourth 'London' Trio in G (2 flutes, cello).
 March for the Prince of Wales (wind and percussion).
 Symphony no. 22 ('The Philosopher') in E flat.
 Mozart: Adagio in B flat, K.440 (2 clarinets, 2 bass-horns).
 Adagio in C, K.580A (cor anglais,¹ 2 violins, cello).
 5 Kontretänze, K. 609 (flute, strings, percussion).
 Serenade in E flat, K.375 (wind).
 Serenade in C minor, K.388 (wind).²
 Cherubini: Marches for the French National Guard (wind, percussion).
 Beethoven: March (for the Congress of Vienna, 1816) (wind, percussion).
 Variations on Mozart's 'La ci darem la mano' (2 oboes, 1 cor anglais).³
 Dvořák: Serenade in D minor (wind, cello, double-bass).

NOT AVAILABLE IN BRITAIN

(American Westminster records. A plan has been mooted for the release of these issues in Britain, but nothing has yet been settled.)

- Bach: Brandenburg Concertos nos. 1-6.⁴
 Cantata no. 152, 'Tritt auf die Glaubensbahn.'
 Boccherini: Quintet in E flat (flute, strings).
 Sextet in E flat, op. 24, no. 1 (strings).
 Sextet in E flat, op. 41 (strings, wind).
 Sinfonia concertante in G (strings, wind).
 Boyce: Symphonies nos. 1-8.⁵
 J. Haydn: Divertimento in C (flute, oboe, 2 clarinets, 2 horns, 2 violas, cello, double-bass).
 Divertimento in E flat (2 violins, viola, double-bass, 2 horns—original version of string quartet, op. 2 no. 3).
 Divertimento in A minor, op. 31, no. 2 (flute, 2 horns, strings).
 Divertimento in G, op. 31, no. 3 (flute, 2 horns, strings).
 Four Marches (wind and percussion).⁶
 Scherzando in F (4 movements; wind, strings, harpsichord).
 M. Haydn: Divertimento in C (violin, cello, double-bass).

Reading through this list the musician may suspect what is confirmed by the record encyclopædias: that most of these works are not otherwise available for the gramophone. Even in works which are nominally duplicated, the London Baroque Ensemble sometimes contributes a new authenticity to the performances. In Bach's Brandenburg Concerto no. 4, for instance, Mr. Haas properly uses recorders, while other conductors have been content with transverse flutes. This list of recordings—and the reception given to them by leading reviewers both here and in the United States—is perhaps the best testimony to the uniqueness and value of the part which the

¹ Slightly arranged here by Karl Haas to give the cor anglais its full range, down to the lowest register.—*Parlophone Record Bulletin*, May 1951.

² Awaiting release.

³ Due for release 1 September 1952. (A little-known work dating from 1791, equally admirable for its quality as a set of variations and for the range of expression which Beethoven draws from this seemingly restricted instrumental combination.)

⁴ Only no. 4 released as yet.

⁵ Original orchestration, not Constant Lambert's arrangement.

⁶ One of these is the 'Grenadier March'—see above.

London Baroque Ensemble is now playing in our musical life. There has recently been formed the non-profit-making London Baroque Music Society (chairman, Lennox Berkeley) to sponsor the Ensemble's work; and a public concert in the

Royal Festival Hall is planned shortly. On that occasion Mr. Haas's most devoted admirer need only ask that the performance shall match those which the gramophone has already made widely familiar.

Casals's Teaching of the Cello

By DAVID CHERNIAVSKY

CASALS'S ideas about the cello, born as they are of over fifty years of aspiration and analysis (and this on the part of the greatest cellist the world has known), will hardly be expected to be particularly easy to put into practice. Nor is it likely, considering Casals's own playing, that they will aim at a dazzling technique or a style inclined towards virtuosity or display. But what they do seem to point towards is a mode of expression extraordinarily vital and intense, controlled and incisive, and, above all, one that is determined wholly by the essence of the music to be interpreted.

Of course, no one but Casals himself could present us with anything like a complete survey of these ideas; and even then certain of his techniques might prove difficult to explain on paper alone, so subtle are they in aim and method, besides being quite different from ordinary procedure. (During lessons, on the other hand, their *raison d'être* is made abundantly clear by the practical illustrations Casals provides.) And there is a further problem attendant upon any written account; for when he is actually teaching Casals's approach never remains the same, it being conditioned, on the one hand, by what each pupil is able to absorb and, on the other, by what Casals feels he particularly needs to absorb. Thus a pupil whose fingers are unable to do justice to his purely musical powers may be told that it is a well-developed technique that is the basis of progress; and lessons will proceed accordingly. Whereas with the player who is technically accomplished, and who may be lacking in artistic depth, Casals may concentrate almost entirely on problems of style and interpretation, in this way revealing a quite different range of ideas. And this principle of compensation finds its way into smaller matters too. One pupil, for instance, who came to Casals with an attitude towards the cello that was too delicate and refined, suffered a shock when Casals began a lesson by slashing at the strings with his bow with elemental abandon and force, at the same time plucking the notes of each chord with the free fingers of his left hand (so as to reinforce their articulation and resonance). This exercise seemed almost unintelligible at first; in fact, it was only in retrospect, that is, after the pupil had developed a more audacious command of her instrument, that she realized where its special purpose lay.

Casals's teaching, then, is exceedingly adaptable. Yet underlying every variation in practice we can discover a fund of basic principles which have not changed radically, though they have never ceased to evolve, since the very beginning of his career.

In the first place, Casals emphasizes the *natural* basis of his approach, Nature having always been, as he himself says, at the root of both his life and

art. This is manifested in various ways. In the realm of expression, for example, Casals (in this respect like Toscanini) is for ever demanding a tone that *sings*, a lyrical impulse as natural and spontaneous as that of the voice. There are, of course, countless passages for the cello (such as the second subject of Dvořák's concerto) where this obviously applies. But Casals goes further than this; he points out how beneficial it is to develop the habit of actually singing (when one is in the mood and quite alone!) the lyrical passages in the works one is practising so that their expression may take root within and become organically part of oneself. This encourages the potential lyricism and fervour of the cellist in a way that is entirely natural.

But even should this intensity of expression, this message within—founded on an inward *possession* of the music—be developed to its fullest extent, how is it to be rendered completely musical and reach the listener in the clearest and most vital manner? The answer to this is, of course, bound up with every aspect of Casals's style, but we may first of all single out two items of fundamental importance: one psychological and æsthetic, the other primarily technical.

To take the psychological first, Casals speaks of *la justesse expressive*, or 'expressive intonation', by which he means a kind of intonation far more natural and articulate than that which is usually employed. As he points out, ordinary intonation has become much too influenced by the equal temperament of keyboard instruments, and in such a way that notes have come to be regarded almost as independent entities of fixed position rather than as variable stages in an unfolding organic line. Now these stages, instead of being determined mechanically or by the artificial compromise of equal temperament, should respond sensitively to their melodic implications and to the harmonic progressions on which they are based—progressions that tend to draw certain notes together and drive others apart. The way this is put into practice will be investigated presently. But, before going into detail, it must be emphasized that in the last resort all such subtleties can only be achieved intuitively and naturally, a theoretical and deliberate approach being useful merely as a preliminary stage. Actually, most artists do (in varying degrees) use expressive intonation spontaneously; in fact, no players make greater use of it than do such instinctive musicians as Hungarian gypsy violinists—a fact pointed out by Enesco to Casals. But in so far as the influence of keyboard instruments has blunted our natural sensibilities in this respect a certain amount of conscious analysis is required; and this, in addition to a wealth of practical examples, is exactly what Casals provides.

Perhaps the most obvious of these attractions is the attraction of a leading-note towards its tonic and that of a minor seventh towards the note on which it resolves. (As a result, the leading-note, in comparison with its position on instruments of fixed intonation, will be slightly sharpened, and the minor seventh played slightly flat.) But Casals has noticed further, and more subtle, examples of what may be called tonality's 'gravitational pull' than these. He has found, in fact, that an attraction exists between *all* semitones, so that not only is the leading-note drawn towards its tonic, but the major third (when ascending) is raised towards the fourth; and consequently—that is, owing to these two basic deviations from the mathematical norm—the sixth (again, when ascending) is pulled slightly upwards towards the major seventh and the second towards the third.

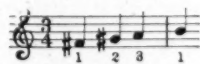
In this way the scale has become more dynamic, and has been made to possess a finer sense of direction and progression than when played in a merely mechanical way. Indeed, *justesse expressive* fulfils much the same function as regards intonation as does *rubato* in the sphere of rhythm—for in both cases such deviations from the mathematically 'correct' are essential to organic expression and have entered music entirely spontaneously, however much they may have been analysed later on. (Incidentally they provide yet another example of how all things artistic, like all living things, are based upon *organic*, rather than upon merely symmetrical or stereotyped principles.)

We may say, therefore, since this is but a theoretical account in which it is simpler to speak in terms of scales than of living music—we may say that in a rising scale, although the primary pivots (the tonic, the subdominant and the dominant) will be more or less fixed, every other degree will be drawn slightly upwards. Whereas in descent, where Casals, by the way, generally uses a different fingering, such deviations will occur in different positions, though based on the same natural principles; this being also true of minor scales. Now since scales are the foundation of practice—it is well known what a large proportion of his practising hours Casals has always devoted to these—expressive intonation should soon become habitual. This is not to say, however, that it should ever lose its flexibility, its essential *organic* quality. In some contexts for instance, it will be more marked than in others, according to the special harmonic and melodic exigencies of the moment and according to every other demand of expression. And it is for this reason (among others) that it can never be employed in a merely imitative way, an intuitive grasp of its *instinctive* basis being absolutely essential, just as is the case with *rubato*, *vibrato* and *glissando*. With this end in view, the student is advised to develop his ear by ever more acute listening and experimentation, beginning, for example, by analysing a recording made by Casals (e.g. the slow movement of Elgar's concerto or a Bach suite). Eventually the natural, indeed inevitable, *raison d'être* behind expressive intonation should gradually make itself felt.

Now if *justesse expressive* enhances music's sense of progression—in other words, the feeling it imparts of an inevitable expressive flow—just as

rubato achieves this with regard to rhythm, transforming mechanical metre into a living pulse,* so Casals's second main principle, his percussive technique, enhances the resonance and clarity of the actual sounds. Again this is a principle that is basic to his whole style and technique, and brings about an extraordinary sense of vitality and precision. The fingers of the left hand, which should be curved naturally, are to be developed so as to fall like hammers—but hammers that are furnished with springs. In Casals's words, they should be 'thrown' and allowed to relax immediately upon striking the string. And in order to achieve this springing vitality Casals advises frequent practising without the bow, especially in the practice of scales. For if used properly, this technique should enable scales to be played with such marked percussion (though entirely without strain) that each note sounds clearly by means of the fingers of the left hand alone. Open strings, in ascending scales, are set vibrating by a slight plucking by the first finger, which by the way, should not have left its place on the preceding string. And in descent, this plucking by the fingers of the left hand is made the constant principle, it being effected by each finger as it leaves the string. Once again the scale should sound clearly without any use of the bow, and again there should be no sign of stiffness or strain. When eventually the bow is used this technique should still be employed so that notes are now activated by the left hand percussively as well as by the right. The enhancement of the qualities of clarity and resonance, and the general intensification of the cellist's style have perhaps to be witnessed in effect to be fully appreciated and understood.

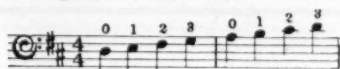
An extension of Casals's percussive technique is what is called the 'lizard movement'. This concerns certain changes of position, and should also be practised in the first place without the bow. Its main aim is to produce a movement that is quick and clean—in fact, as darting as a lizard—combined, however, with complete relaxation and ease. In the following passage for instance the third finger must be allowed to hover in anticipation before darting forward on to the first, and the change should sound inevitable:



produce sufficiently close semitones and make the trill sound truly expressive rather than only approximately in tune.

It is largely by these means then, and especially by his 'expressive intonation' and 'percussive technique', that Casals achieves a style so compelling and clear. At the same time he attains a basis over which he has complete control so that he is free to add any necessary embellishments (such as those induced by *glissando*, *portamento* and *vibrato*) precisely where the music demands, independently of sluggish fingers. Casals, in fact, believes that it is the music's content, and the music's content alone, that should determine every detail of style; and for this reason he will be inclined, before taking up a new work, to read it through several times from the printed page, then play it on the piano (sometimes the cello part alone), so as gradually to assimilate its essence apart from any considerations of the cello. Then, when in full possession of its content, by which time the music may be almost known by heart, he will take up his instrument—and find that many of the most subtle problems (including questions of fingering and bowing) have begun to solve themselves.

Fingerings that are strained or risky Casals is nowadays inclined to dispense with, believing as he does that strain in the hand induces strain in the head—and nothing is more to be avoided than this. Many stretches and extensions are therefore abjured. But there is no abandonment of Casals's revolutionary basic fingering: the use for instance of the first, second and third fingers in place of the first, third and fourth, in playing scale passages on the two upper strings. The scale of D major, for example, is fingered in this way:



so that yet another means is added of making passages sound more fluent and expressive, and of keeping the hand 'open', and therefore prepared for such swinging-movements as the following:



Apart, however, from exercises, Casals is for ever *changing* his fingering, simply because his interpretations themselves never become rigid and fixed. As already mentioned, it is the artist's complete absorption in the movement as a whole that serves as nucleus from which all else grows; and this inward vision, purified by years of study of the work from every angle, should never cease to mature; the executant like the composer, should

be continually evolving in original expression, style and technique. Casals therefore makes no more than temporary decisions about details, though he may be quite enthusiastic about these at the time. Fingerings, indeed, are changed so frequently that in order to aid his memory Casals will occasionally *watch* his left hand, thus becoming, at the same time, more consciously aware of its functioning.

Now this conscious awareness is both characteristic and paradoxical. Throughout this essay it may have been noticed how Casals believes in 'splitting every note to the infinite' and in becoming fully analytical about everything he does. How therefore can this be reconciled with an artist so markedly spontaneous, whose whole approach is above all inspired? The answer is surely that such analysis is possible, in fact, necessary precisely *because* of Casals's volcanic temperament and the depth of his feelings within. During performances it is of course forgotten or, at any rate, swept aside by the overwhelming conviction of what he has to say. Casals's mind then becomes completely integrated and knows no distinction between his inspiration and the process by which it has been refined. Though his detached listening continues unabated and his powers of concentration are exerted to their full, this is only to give birth to an inner vision and to fuse deep abandonment with the utmost control.

To a cellist *without* inner forces many of the ideas in this essay—which represent, be it remembered, no more than a selection and approximation of Casals's ideas—may seem too abstract and desiccated to be of much practical help. Indeed they are recommended only to such students as are able to imbue them with support and understanding from within. Some principles, it is true, can be applied by almost every cellist—for instance, 'percussive technique' (though even this, with its guitar-like precision, might be rooted in a specifically Spanish soul). Some again require the development of a purely artistic sense—'expressive intonation', for example, or *rubato*, concerning which Casals insists only upon tempo being strictly respected: 'time lost on expressive accents being placed on the first note of a group or on the highest note is to be regained by the intervening notes'. And some principles are dependent upon purely individual taste—for instance, those to do with certain bowings and fingerings (which may further be conditioned by the cellist's hand). But one ideal stands out above all others, providing as it does the very foundation of Casals's greatness. This is the ideal of the artist for ever seeking improvement (in the outer world as well as within), caring intensely for human qualities, for those that are natural and simple, and devoting his whole being to art.

The Music Lover's Calendar 1953

Novellos have produced an attractive calendar of 32 pages illustrated with photographs of scenes from some of the Sadler's Wells productions. Each page opening shows a picture with descriptive note, a diary for the month and a calendar for three months. There are also calendars for the years 1952 and 1954, a page for future notes and a list of musical journals and societies with addresses. The calendar may be had from Novellos and all music dealers at 4s. plus postage.

The 1953 edition of the Musician's Pocket Diary reference and appointment book has been printed early for the benefit of performers and teachers and is now available. It is bound in calf in shades of blue, green, maroon and grey, with gold lettering and edges. Among other useful information it contains dates of first performances and anniversaries and short biographies of Bloch, Prokofiev, Honegger, Milhaud and Shostakovich. The Diary is obtainable from Novellos, price 7s. 9d. (plus 3d. postage).

Ink-Pot and Squirt-Gun

or

'The Art of Composing Music in the New-Style'

By OTTO ERICH DEUTSCH

Take a Gallipot, put therein Ink of what Colour you please ; lay a Sheet of ruled Paper on your Harpsichord or Table ; then dip the *Spruzzarino* into the Gallipot ; when you take it out again shake off the superfluous Liquid ; then take the fibrous or hairy Part betwixt the Fore-finger and Thumb of your Left-hand, pressing them close together, and hold it to the Lines and Spaces you intend to sprinkle ; then draw the Fore-finger of your Right-hand gently over the Ends thereof, and you will see a Multiplicity of Spots on the Paper ; this repeat as often as you have Occasion, still beginning where you left off. This done . . . take your Pen and proceed to the placing the Cliffs or Keys at the Beginning, marking the Bars, and forming the Spots into Crotchets, Quavers, &c. as your Fancy shall prompt you, first the Treble, then the Bass ; observing a proportionable Quantity in the latter to suit with the former ; this done, season it with Flats and Sharps to your Taste.

These instructions were written by an Oxford Professor of Music, and printed in a rare satirical pamphlet of his, published anonymously in London in 1751: 'The Art of Composing Music by a Method Entirely New, Suited to the meanest Capacity. Whereby all Difficulties are removed, and a Person who has made never so little Progress before, may, with some small Application, be enabled to excel'. The author tells us:

Stepping one Day into my Bookbinder's Shop whilst he was at work, I stood some time and chatted with him: regarding but little of aught he did, till leaving me for a Minute, going to one Corner of his Shop, and fetching from there a Gallipot with a Brush in it: thinks I, what can this be for? I soon discovered, that the Use he applied it to, was to sprinkle the Edges of the Leaves, and (with some Variation) the Outside of the Covers. 'Twill do! 'Twill do! said I in the greatest Rapture imaginable! and directly flew out of the Shop. (The Man told me afterwards, he thought me mad.) Home I went, and immediately made me one of these Machines: which for the future I shall beg leave to call a *Spruzzarino*; not by that vulgar Name of Brush any longer.

The word is, it seems, unknown in Italian, but it is derived from *spruzzare*, and may be translated as ink-squirter.

Hitherto the Business of Composing Music hath been chiefly in the Hands of Masters; but this admirable Scheme of mine will enable Gentlemen to make their own Music; and by a Method so easy, that a Child of Five Years may do it—as well as myself.

William Hayes, the Oxford Professor, pretends that the author of the pamphlet was Barnabas Gunn, the very man whom it ridicules. His name is indicated at the end as 'Bar—G-n, Organist, P-t M-r, and Box-maker, at B-m', and, in fact, Gunn held, among other appointments, that of Postmaster at Birmingham. Furthermore, to avoid any mistake, Hayes mentions all Gunn's printed works. They were:

'Two Cantata's and Six Songs', with a poetical address 'To all Lovers of Music', Gloucester 1736. (Among the 465 subscribers was Handel.)

'A Lyrick Poem by Dr. [Isaac] Watts' ('Sun, Moon, and Stars, Praise you the Lord'), with a preface 'To all Lovers of Church

Music', Birmingham 1742. (Written in imitation of Milton-Galliard's 'Hymn of Adam and Eve'.)

'Six Solo's for the Violin and Violoncello, with a Thorough Bass for the Harpsichord', Birmingham 1745 (on subscription).

'A small Collection of double Psalm Tunes of different Measures in four Parts, with figured Bass', Birmingham 1750. (No copy available.)

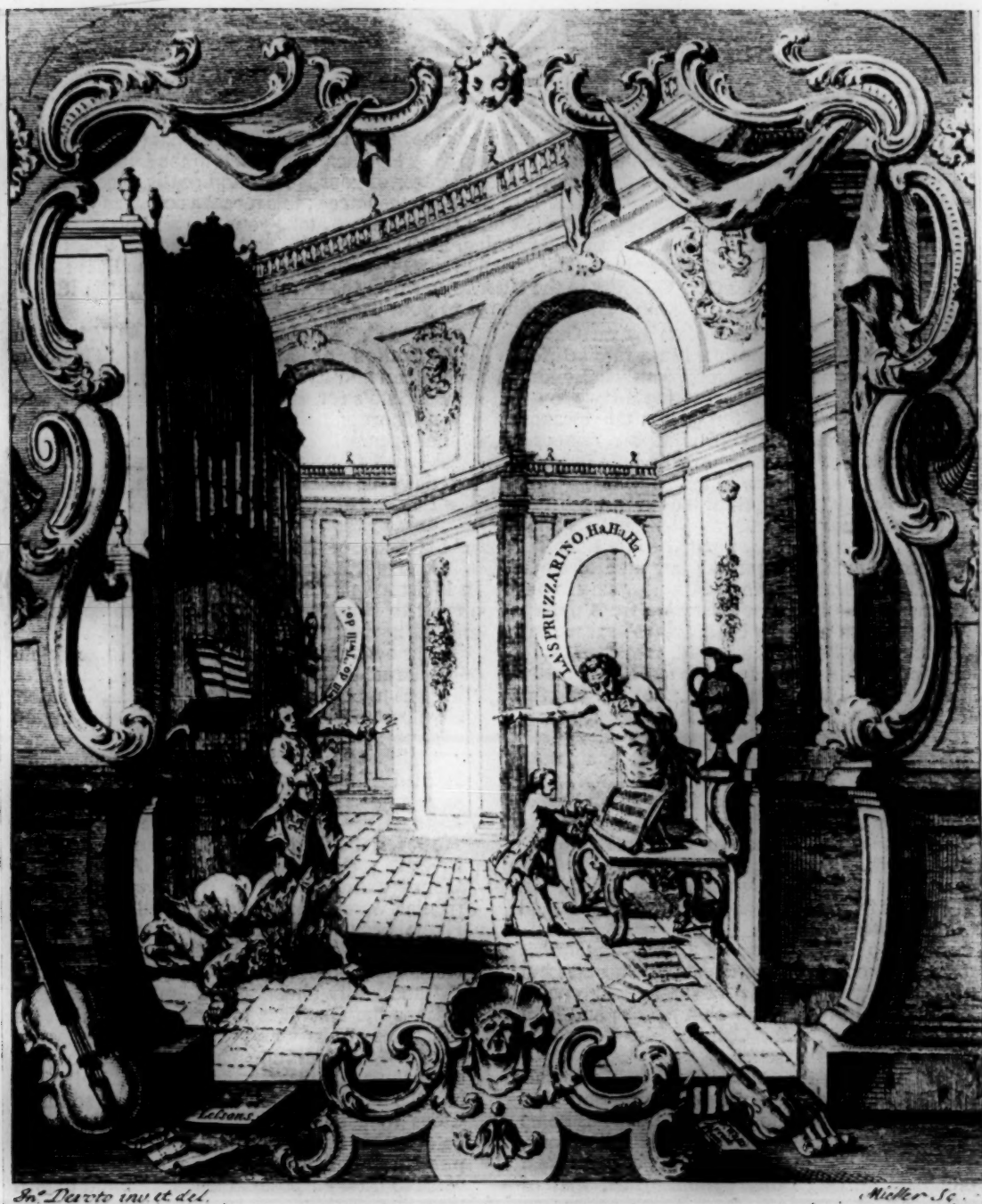
'Six Setts of Lessons for the Harpsichord', London, John Johnson for the Author [1751].

In 1752 Gunn published another set of songs, with a reply to Hayes's attack. This was to be his last printed music.

We know very little of Gunn, and some details of his life are to be found only in Hayes's pamphlet. He seems to have studied harmony under Pepusch, and he became noted for his extempore playing on the harpsichord.

I placed myself under the Direction of the learned Doctor P—, but the Doctor's Rules were rather too abstruse, too dry, and full of Labour, for one of my volatile Disposition: However, he had the Money and I had the Precepts; and made no small Advantage of them I assure you. For, whenever my Fundamentals were in the least questioned, the Doctor's Name occurred immediately; and his Rules ready to be produced. I talked as fluently of Hexachords, Solmisation, Counterpoint, &c. as if I had really understood them. But, between Friends the Doctor is too nice, too rigid in his Principles of Harmony; too strict in the Observance of Preparation and Resolution—too scrupulous about Accents, Fugues, Imitation, and the like—for what are all these but so many Clogs to a sprightly Genius? But as I said before, this Stuff is all laid aside. In short, I puzzled and perplexed myself about them a great while to little Purpose; at length resolved to give them up entirely, which accordingly I did; finding my own unerring Fancy to produce infinitely more charming Effects.

Gunn's first appointment was as organist of St. Philip's in Birmingham, probably his birth-place. From 1730 till 1740 he was William Hine's successor at Gloucester Cathedral, and there and then he might have annoyed Hayes, his contemporary and rival. Hayes himself expected to follow Hine; since 1731 organist at Worcester Cathedral



and since 1734 Festival Steward there, he must have met Gunn at the Three Choirs Meetings, perhaps in mutual disagreement. Those were the reasons Frank Kidson and T. W. Taphouse suggested for the animosities between Hayes and Gunn. It seems, however, strange that Hayes's

anger should have exploded fifteen or twenty years after the event. His pamphlet, starting with some praise of Handel, was certainly a clever and witty assault; but Gunn's answer was good-humoured.

Of his later life we know that he returned to Birmingham in 1740, and was organist of both

churches, St. Philip's and St. Martin's, until his death on 6 February 1753. It seems he was also, for a long time, organist at Chelsea Hospital, but had a deputy there, at least about 1750.

I was made Organist of Ch--sea, which Place I hold to this Day, and supply by a Deputy; since my Residence is at least at an hundred Miles Distance.

His last publication was issued, again by Johnson, 'for the Author', i.e. at Gunn's own expense, in 1752. Its original title was: 'Twelve English Songs Serious and Humorous With the Thorough Bass for the Harpsichord Set to Musick by the New-invented method of Composing with the Spruzzarino to which is prefix'd An Occasional Ballad by way of Preface'. The first and third stanzas of the Ballad are as follows:

Once more my good friends I will give you a Song,
And hope your kind Patience wont think it too long.
By the Musick and Words it will plainly be seen o
It's compos'd in high taste with a new Spruzzarino.

Of late has been Printed a Treatise of Musick
The purpose of which would make me and you sick.
Brave fellows such wits who wou'd bring a man down
By forging his name, and suppressing their own.

But the first issue of Gunn's 'English Songs' was itself anonymous, his identity indicated only by the titles of some of his works on the frontispiece, described below. The second issue, probably not printed before Gunn's death, lacks the sub-title, referring to the Spruzzarino, as well as the ballad and the frontispiece. Gunn's 'English Songs' were probably easier to sell without the topical allusions.

The frontispiece is reproduced here from a newly acquired copy of the first issue in the British

Museum. (There the second issue is also to be found; other copies of the first issue are in St. Michael's College, Tenbury, and in Mr. Edward Croft Murray's collection.) The print was designed by John Devoto, a stage painter, and engraved by one Müller, probably Johann Sebastian Müller, of Nuremberg, who in 1744 came to England and was later known as John Miller. We see a musician (Gunn?), calling out 'Twill do! Twill do!' in front of an organ, with an Anthem by 'Dr. G—n' (Green) opened on the desk; at his feet a living pair of bellows, resembling a Porpora cartoon of 1735, but in this instance in the form of a winged demon, holding snakes in his hands. On the other side of the colonnaded court-yard is a boy composing to Hayes's rules, with his mentor (Hayes?) disguised as a satyr, calling 'La Spruzzarino, Ha, Ha, Ha'. In the foreground are to be seen a violin and a violoncello, referring to Gunn's 'Solo's', and three other books of his music: 'Psalmody', 'Six Setts of Lessons', and 'Dr. Watts Lyrick Poem'.

There exists one device, similar to the Spruzzarino, for painters. In the autumn of 1951, a surrealist painter talked to the Society of Arts on automatic methods of her art. She defined 'decalomania' as splashing paint on a sheet of paper, pressing another sheet down on it, and 'collage' (whatever that may be). Hayes's method was at least cheaper; it needed one sheet of paper only; and as for the ink—

It may be objected, that Ink is a nasty Thing, and will daub the Fingers; but those who are used to Intrigue will quickly remove this Objection, by suggesting the many Ways of writing secret Letters to deceive Fathers, Uncles, Guardians, &c. For Instance, use Lemon-juice instead of Ink, and nothing will appear but one entire Blank; hold it to the Fire a Moment and every Stroke becomes visible. Now, every one knows Lemon-juice is so far from being a nasty Thing, that it is a great Cleanser; and smells most agreeably.

The Musician's Bookshelf

'Frederick Delius.' By Peter Warlock.
Reprinted with additions, annotations
and comments by Hubert Foss

[London: The Bodley Head, 15s.]

Philip Heseltine would doubtless have found irony in the fact that his monograph on Delius now reappears under the authorship of Peter Warlock. The reason for this change of name is uncertain. Probably the publishers feel that Warlock enjoys a commercial advantage that Heseltine never knew. Mr. Foss is silent on the matter, but invents for his Introduction the self-conscious and slightly embarrassing mouthful Heseltine-Warlock and, later, Warlock-Heseltine.

Irony? Yes: for history records, and many a friend will confirm, that Peter Warlock could not abide the music of Delius. It was that other side of his character, the quiet, introspective, scholarly Heseltine who compiled this, the first book about Delius. Mr. Foss admits this:

I suggest that in (these pages) we find the true soul of Philip Heseltine, before it was overlaid by the Frankenstein-like Peter Warlock: that it was this beautiful young spirit who sought Delius and whom Delius delighted to try to guide; and that, for these reasons . . . this study by Heseltine will remain a work of art, one that through its affection and sympathy reveals Delius as no other and later book can.

This book, then, is by Philip Heseltine, not Peter Warlock; and it was proper that Mr. Foss, a friend of the author, should be asked to bring the volume up to date. The task has followed 'careful and loving consideration'; but now that it is done one surveys the result with mixed feelings.

It is certainly a different book. Heseltine's script (reprinted completely) occupies little more than a hundred pages. Mr. Foss, with a Preliminary Note, an Introduction, a long chapter of Additions, Annotations and Comments and a Postscript, adds another eighty. The illustrations of the first edition

are left out. The possessive form Delius's is changed for the less likeable Delius'. More serious, Heseltine's own preface is omitted. Mr. Foss excuses this on the ground that Heseltine's preface was general and not special in its intention, and in style better suited to 1922 than 1952. But the latter objection might be extended to many parts of the book. As a fact, Heseltine's bright essay enshrines much useful thought on musical criticism which is part of his essential view-point, and therefore ought to be available for consideration by the reader. And has the passing of thirty years really altered the truthfulness of such statements as 'At the present time genius is undervalued and talent praised' or 'modern journalism brings mediocrity into greater prominence than it could otherwise enjoy'?

Mr. Foss re-tells much that is familiar, freely quoting from later authors on Delius, among them Gray, Fenby, Hutchings, Beecham, Bax and Claire Delius, the composer's sister. This is useful inasmuch as some salient points for consideration are brought together between covers. Of greater value, however, are three original contributions, memories of the composer by personal friends. Mr. Roger Quilter sends a short note of just over a page. Mr. Charles Kennedy Scott and Mr. Percy Grainger occupy about ten pages each of Mr. Foss's eighty. Their writing is crisp and direct, and their stories help to enlarge the Delius legend. Mr. Scott also contributes seven short letters from the composer which have not been printed before. They add little to our knowledge of Delius, but one of them contains a characteristic Delian grumble which should surely be reprinted here: 'I don't believe in Novello's; they are stick-in-the-mud and have old-fashioned methods.' Clearly, Delius was not the poet all the time! The date of this, I hasten to add, is August 1917.

But our chief concern must be the Heseltine text. He finally got to work on this study of Delius during the summer of 1922 when living in Wales, and the book first appeared in the following year. Its first and most severe critic was the author. 'I have just read through the MS. of my little book on Delius preparatory to sending it to be typed', he wrote to Cecil Gray. 'It has plunged me into acute misery, it is so wretchedly bad. I am more ashamed of this dreadful production than of any little Peterisms I have ever perpetrated.' All this, as Gray rightly adds, 'is the wildest self-depreciation'. Heseltine was, in fact, an unusually penetrating critic; of fashion not a follower but a maker. Some of his writing now seems pitched in too high a key; but there was need for special pleading in 1923. The final chapter, on Delius's music viewed as a whole, reveals not only an unrivalled insight into the true significance of Delius's art, but contains also some of the best writing on music that has appeared in our generation. Mr. Norman Demuth was not deaf to its sound when he compiled his recent *Anthology of Musical Criticism*. Here is a sample:

As Beethoven is the morning and Wagner the high noon, so Delius is the sunset of that great period of music which is called Romantic. And there is a spiritual image in this historical superscription. The art of Delius belongs to the evening of a great period. It has its roots upon the

descending arc of life; it is cadent but not decadent. Its image is rather to be seen in the rich colours of the sunset fires than in the cool dim greys of twilight from which all fire and brightness has faded away. But it is neighbour to night: it looks before and after, seeing the day that is past mirrored upon the darkness that is approaching.

Such writing has its dangers, no doubt. According to Gray, Heseltine himself subsequently admitted that he had not the slightest idea what he meant by the book's final sentence:

And as the lonely soul turns to the starry host for comfort and companionship, so may we turn to this music and hear reverberated in the tones of a lonely singer 'the voices of the innumerable multitudes of Eternity'.

Yet is this meaningless? I wonder. How is it possible to relate music to life? 'Music is articulate, but articulate in a language which avoids, or at least veils, the articulation of the world we live in' says Santayana. And somehow Heseltine's paragraph seems nearer to the spirit of Delius's music than Mr. Foss's at the end of the Postscript:

Let us, in a final paragraph, forget the rules of the colleges and academies and text-books. Let us thank God for the possession of Delius' music—for its sheer beauty, for its sound, for its dreams, for its emotion, for its intensity, for its power to continue in its purposes. Let us not by mere theories detract from his gift to us.

Until Sir Thomas Beecham's 'official biography' appears (and Mr. Foss is somewhat critical of the Delius Trust, whose documents are 'seemingly inaccessible to the enquiring scholar') Heseltine's text must continue to be our chief commentary on the work of Delius. Perhaps, now that it is reprinted, someone at Covent Garden will read it, and then look again at 'A Village Romeo and Juliet' and 'Fennimore and Gerda'.

ERNEST BRADBURY,

'Emynau'r Eglwys.' Edited by
W. H. Harris

[Cardiff: *Western Mail and Echo*, 8s.]

Of all the Welsh hymn-books which have appeared during the last thirty years or so, this is probably the most outstanding in many ways. The first thing that strikes us is that the musical editor is an Englishman. To many Welshmen who bask in the reflected glory of such great names in Welsh hymnology as Ieuan Gwyllt, Ambrose Lloyd, Tanymarian and a host of others, this may seem a bit odd. When one remembers, however, that this book is designed for use in the Church in Wales, then one sees the wisdom of having an expert in the various branches of Church music which are unfortunately a 'closed book' to members of other denominations. Apart from this consideration, one cannot but admire the grand musical scholarship which is evident on practically every page of this book, so that in many ways Wales owes a debt of gratitude to Dr. W. H. Harris, the musical editor who himself, in turn, pays tribute to the pioneer work of Sir Walford Davies, and the tremendous work done by His Grace the Archbishop of Wales, and Canon W. H. Harris of Lampeter.

The book is conveniently divided into twelve sections which, apart from two important exceptions, conform more or less to the pattern used by the compilers of the English Hymnal. The exceptions are to be found in Section II dealing with Hymns for the Saints, where a sub-section is devoted to Hymns for the Saints of Wales, and Section XII giving a picture of religious poetry from the twelfth century to the eighteenth century, with settings in the form of short anthems by modern Welsh composers. This last section is, indeed, an important contribution to Welsh Church music. The most impressive, in many ways, of these anthems is Dr. David de Lloyd's setting of the twelfth-century poem from the Black Book of Carmarthen, 'Gogonedog Arglwydd'. When I first came across this anthem, I was struck by the great melodic and harmonic similarity between this and many passages in Bloch's 'Sacred Service', which only goes to show how thin is the veil separating the Jewish and Christian Faiths—musically, of course!

Many other modern Welsh composers are represented throughout the book; indeed, the compilers have been generous in their inclusion of new hymn tunes, some of which have the authentic note, while many others merely reiterate the harmonic clichés of the nineteenth century. Admittedly it must be a difficult task to create an original hymn-tune while, at the same time, preserving that simplicity which is an essential ingredient. Too many, I am afraid, are unoriginal, while some have the appearance of originality without that vital spark and spontaneity.

E. T. Davies is at his best in Glastonbury Thorn and Y Nefoedd, while Morfydd Owen brings a welcome breath of fresh air with her tune 'Pen Ucha'. The late Dr. David Evans provides some solid and truly singable tunes.

The younger composers obviously find it more difficult to work in this medium, but one is glad to see such names as Leslie D. Paul, Mansel Thomas and Albert Williams included in the list.

It is agreed, however, that one has to go further back than the present century to find the wealth of great Welsh hymn-tunes which have come down to us, a number of which have been acclaimed among the finest in the world, and are naturally included in this book. Here again, all Welshmen should be grateful to Dr. W. H. Harris for, shall I say, *not* editing these tunes; in other words, for leaving them alone to deliver their own message. In the past, some of these tunes have fared very badly at the hands of the egotistical editor who has taken it upon himself to alter some notes in the melody and to 'improve' the harmony. It does not occur to him that these tunes have stood the test of time, and that they have become an integral part of our religious musical heritage. Quite recently, we were shocked to see in a new English hymn-book one of our best and most loved hymn-tunes mutilated in the worst kind of way; in order to squeeze the music into the metrical scheme of the words, a whole phrase of this tune was cut out altogether. Such brutal musical surgery is inexcusable whichever way one looks at it, and yet in these 'enlightened' times, it is still carried on. Our debt to Dr. W. H. Harris is, therefore, indeed great, if only for his kindly treatment of these

tunes. Where the tune is a traditional one, due consideration has been given to the harmony which is usually sung. This is important in a country like Wales where the *whole* congregation joins in the singing, and where the ordinary people, for centuries have possessed an uncanny sense of what is right harmonically.

Bearing this in mind, it seems strange that the emphasis in the section dealing with the various Sacraments such as the Holy Communion is mainly on unison singing. By all means let us have the early settings like Merbecke of the Communion Service, but let us also have some recent settings in four or more parts. The present writer remembers years ago, as organist of SS. Philip and James's Church, Oxford, being thrilled by some modern settings of the Communion Service. If modern Welsh settings are non-existent, then some of the English ones could easily be adapted to Welsh words. It is almost certain that *Welsh* congregations, at any rate, would take kindlier to these than to the more austere, earlier settings in unison, bearing in mind, of course, that the rank and file of Welsh congregations like to take part in the service and, almost from an inner conviction, are constrained to sing in harmony.

In many respects, however, as has been pointed out already, this book is unique among Welsh hymn-books of the present century. The Church in Wales should be justly proud of this publication. It has certainly a character of its own with countless numbers of tunes included which have never appeared in any hymn-book before. Of course, we do come across the inevitable Dykes and Company, but even these seem to take on a new lease of life with their association with Welsh words.

ARWEL HUGHES.

'Composing for the Films.' By Hanns Eisler

[Dobson, 12s. 6d.]

This is an important book. There can hardly be a musician, whether he goes to the cinema twice a week or twice a year, who would not be stimulated by the sharp and special perspective of the art of music which Hanns Eisler presents. The title, however, is somewhat misleading. This is not a compilation of practical do's and don'ts for composers; nor is it a conducted tour of the stages by which a film score reaches the finished soundtrack. It is a book of general aesthetic and sociological theory, and might well have been entitled 'Film Music'—and perhaps would have been, had that title not been used by Kurt London in a book which, though now sixteen years old, remains the only other extensive, valuable, and specialized treatment of the subject in English.

Mr. Eisler speaks with authority. The dust-jacket describes him, with a modesty scarcely credible in a publisher's utterances, as 'a composer'. It would almost have been better to call him (in relation to the subject) *the* composer. Born in Leipzig, and a pupil of Schönberg in Vienna, he was one of the first serious composers to take a major interest in films. Indeed, he experimented in the late twenties, before sound film even came so far as to be generally recognized

in Europe. He was a pioneer among those composers who broke away (as to both form and orchestration) from the conception that symphonic tradition could be transferred more or less bodily to the cinema. He has written music for German, French, Russian, and American films, and one at least in Britain—'Abdul the Damned', Elstree, 1935. Some of these films are counted as near-classics in their own field, and one of them ('None but the Lonely Heart', Hollywood, 1944) has remained in this reviewer's memory by reason of the skill shown in the musical score.

In this book Mr. Eisler's method is primarily deductive, not inductive. He does not begin by considering historically the actual development of film music—saying, indeed, that it has no development as such, having been too much at the mercy of extraneous considerations. 'It is preposterous to use words such as "history" with reference to an apocryphal branch of art like motion-picture music. The person who around 1910 first conceived the repulsive idea of using the Bridal March from "Lohengrin" as an accompaniment is no more of an historical figure than any other secondhand dealer.' Mr. Eisler mentions few film scores by name. He starts with conceptions of music as an art and of the film as an art, and works out the proper relationship between them and the extent to which the fulfilment of this is impeded by the relationships set up by 'the cultural industry' (as he coldly but justifiably terms the world of the commercial cinema). Such a method brings the author's philosophical attitudes into a more exposed position than does the inductive process; and Mr. Eisler's indebtedness to Hegel's dialectical approach, Marx's social analysis, T. W. Adorno's sociology of music, and Bertolt Brecht's theory of the drama results in passages which may call for a stiff effort from many readers. But it is an effort worth making. Moreover, though there is complexity in the thought, there is no obscurity; here is no question of a deliberately difficult style used to simulate profundity. The book is indeed admirably written. (It was apparently translated by the author and two assistants from an unpublished German draft.) Nor is it without humour: 'A prominent Hollywood composer, in an interview quoted in the newspapers, declared that there is no fundamental difference between his methods of composing and Wagner's. He, too, uses the leitmotif.'

Mr. Eisler has no difficulty in showing that the use of the leitmotif in film music is one of the industry's 'prejudices and bad habits'. So, similarly, are the cliché of representation ('Birdie sings, music sings'), the cliché of stock musical quotations and stock orchestration, the dependence on *lied*-like melody, and the dogma that music should always be unobtrusive. He points out the redundancy and the artistic dubiousness of music that merely gives fulsome reinforcement for the emotional stimuli already provided on the screen. He ridicules the pseudo-realism by which a singing actor at first provides his own piano accompaniment, which after a few bars is transferred to a huge invisible orchestra. Every musician has felt the absurdity of such things; one of Mr. Eisler's services is to systematize and justify the objections.

What, then, is to replace the old clichés? Firstly, the faded tatters of romanticism must be thrown out, and the complete technical resources of modern music called in. Secondly, music must not try to identify itself with the action, but must make a positive contribution of its own—distinct from, sometimes even contradicting or transcending, the emotion induced by the screen picture. Music, according to Eisler, should not be an *expression* of the visual movement; it should represent a kind of source, a *justification* for movement. For 'the photographed picture as such lacks motivation for movement; only indirectly do we realize that the pictures are in motion, that the frozen replica of external reality has suddenly been endowed with the spontaneity that it was deprived of by its fixation, and that something petrified is manifesting a kind of life of its own. At this point music intervenes, supplying momentum, muscular energy, a sense of corporeity, as it were. Its aesthetic effect is that of a stimulus of motion, not a reduplication of motion. In the same way, good ballet music, for instance Stravinsky's, does not express the feeling of the dancers and does not aim at any identity with them, but only summons them to dance. Thus, the relation between music and pictures is antithetic at the very moment when the deepest unity is achieved.'

It is possible to quarrel with this. If it were strictly true, then the absence of music should greatly lessen the impact of a film. But one remembers at least two pre-war American films of good quality—'Scarface', 1932, perhaps the most famous of all gangster films, and 'Dead End', 1937—in which no music at all was used except 'realistically': a tune whistled, a barrel-organ, a dance band, all heard only momentarily and as part of the action. These films did not thereby affect the spectator less strongly than similar films with conventional musical treatment. They—and there may have been others since—did not bear out Mr. Eisler's contention that 'a talking picture without music is not very different from a silent picture' (meaning that only music, and not dialogue and realistic sound, can overcome the 'photographic two-dimensionality, the lack of spatial depth' of screen presentation).

At such points in the book as this one, the author's generalized approach seems to overstep itself. The reader might have derived more benefit from more consideration in detail of actual scores. But in any event, since it was originally published in New York as long ago as 1947, this book could not have commented on two striking instances of the use of music in more recent British films. The first of these is, of course, 'The Third Man' (directed by Carol Reed), in which a single zither provided all the music, and in which musical monotony and even banality were deliberately used for dramatic reasons. The other instance arose in 'The River' (Jean Renoir's film, not the pre-war American documentary film of the same name with music by Virgil Thomson). In this, probably for the first time in a film intended for the 'western' market, Indian music was extensively and effectively used as background. Unfortunately the musical director, himself an Indian, apparently got cold feet and also introduced Weber's 'Invitation to the Dance' not only

realistically (played on a gramophone as part of the action) but also as a leitmotif, with distressing artistic results.

The appendix to the book gives a report on the 'Film Music Project', a programme of research financed by the Rockefeller Foundation and carried out in New York under the author's direction. It was this research which gave rise to the book. In the course of the appendix Mr. Eisler counters the views held on film music by Sergei Eisenstein, the eminent Russian film director, as expressed both in Eisenstein's writings and in the film 'Alexander Nevsky'. A passage from Prokofiev's music to this film is quoted, and most interestingly analysed. (Eisler does not mention, however, the most curious feature in the score—a quotation from the 'Love of Three Oranges' March.) Eisenstein in one of his books seeks to derive incidental support for his theories from Schweitzer's alleged discovery of concrete non-musical significance in musical outlines used by Bach; Eisler disagrees not only with Eisenstein but with Schweitzer. But he should either have developed this disagreement or omitted mention of it; one may legitimately quarrel with Schweitzer, but not, as here, in the space of a footnote.

The book also contains eight pages of score by Mr. Eisler, written for the 'Pierrot Lunaire' combination of flute, clarinet, violin, cello, and piano, in honour of Schönberg's seventieth birthday. It is no. 3 of 'Fourteen Ways of Describing Rain', being new music specially written (as part of the Film Music Project) to the short non-fictional film 'Rain' (directed by Joris Ivens). An analysis of the music is given, enabling the reader to test the composer's work in the light of his own theories—though this is a special, rather abstracted case, being concerned with a film that has no human 'plot' but only a pattern of photographed motion. It is, none the less, an interesting score, closing and clinching an interesting book.

ARTHUR JACOBS.

'Music Book.' Edited by Max Hinrichsen

[Hinrichsen, 25s.]

This, the seventh volume of the 'Musical Year Book' series, appears in an altered and expanded form; dropping the regular 'annual' matter, it takes up a great variety of subjects, linking together scores of articles by a diversity of authors. Some have extended their forthcoming 'Grove' material; others report upon the music of several nations; modern methods in education and composition comprise the first section, wherein Humphrey Searle tabulates and discusses Schönberg's periods, the aims and results of the I.S.C.M. are expounded, and bibliographical matter is added, to make a useful little conspectus of the contemporary scene. Part II includes a series of expert historical studies: Langwill on 'The Waits', for example, Hind on 'The Wind Band', Morley-Pegge on 'The French Horn', Sumner tracing the history of Pitch, and so on. Music B.C. is not neglected: North American prehistoric instruments, ancient Egyptian trumpets and Prince Wenceslas's Hymn are described. Part III is a

Bach section, lit up by the transcript of a happy talk on 'Bach, the Great Bourgeois' by Vaughan Williams. The Editor (who adds a pleasing Preamble covering many interests and commenting upon various articles) has collected the opinions of the great and good upon Bach: Hans Redlich surveys 'The Bach Revival' here; and the 'Clavierübung' is extensively dealt with by a number of German writers. Articles upon Abell (Dr. Farmer), 'The Messiah' in Dublin, Paganini and the Guitar (with a list of compositions); on the Prix de Rome and Grieg's Scots ancestry; a group of Verdiana gathered by our indefatigable Editor—all these lead up to some miscellaneous twentieth-century studies, such as those on music for stage and screen, on change-ringing, still apparently very popular, and on musical dictionaries, a bibliography of which is given. The lists and indexes are very full, the pictures, diagrams, tables, facsimiles, music and maps abundant. Nothing like this has appeared here before: for either specialized consultation or the pleasure of browsing, there is a wealth of matter that to me is fresh, and often curious, from the polyphonic characteristics of African folk song to the use of the cathode-ray oscillograph in finding harmonic content. One or two of the numerous plates strike me as particularly handsome: that of Schweitzer, for example, and of a splendid goblet, claimed to be 'the one and only Bach relic discovered'. Here are Verdi's and Haydn's death-masks, and a page of the newly-discovered MS. of the first 'London' symphony; another dainty reproduction is that of a fifteenth-century illuminated *chansonniere*, in a heart-shaped book. Some of the contributions could be criticized only by equal experts; others are for the journeying reader's recreation or professional fortification. As research prospers, we are promised many more of its fruits. In such a generous miscellany (the value, today, is really astonishing) can be preserved a great deal of research material that has long gone uncollected: theses written for degrees, for instance. The scope is in some ways wider than that of the Musical Association; in part more 'popular'. Here is something for everybody; the bulk of the matter will widen the outlook and sharpen the faculties of us all. The Editor has hit on a beneficent notion, and pursued it with zest and Holmesian resource. The indexing alone is a marvel of thoroughness. Here is something different from the mass of book-making: this type of ordered miscellany holds great possibilities in a neglected sphere of 'appreciation'.

W. R. A.

'Guided Sight-Reading.' By Leonhard Deutsch

[New York: Crown Publishers, \$2;
Birmingham: E. W. Organ Ltd., 15s.]

Piano teaching methods have advanced considerably in this country since Dr. Deutsch published his first monogram on the subject in 1931. That is the main reason why the principles set out in his 'Guided Sight-Reading' may not appear so startling to us now. All teachers must agree with the author's insistence that good sight-reading is essential to progress in piano-playing and any

method which has sight-reading for its foundation is well worth consideration. The essence of Dr. Deutsch's method is imitation—the pupil playing (one hand at a time or with both hands) simultaneously with the teacher at a slow enough tempo for the notes to be played correctly. Dr. Deutsch does not approve of beat-counting. He contends (quite rightly) that the average young beginner has enough to do at first in note-finding and playing. Imitation of the teacher's rhythm will gradually instil in him the sound of rhythmic patterns. The author admits that results may be slow to achieve, but patience will undoubtedly have its reward. Apart from the exposition of the method there is a valuable chapter on 'Approach to Children' in which teachers of slow and difficult pupils will find much encouragement. Parents, too, would profit from reading this chapter—their intelligent co-operation is necessary to both teacher and pupil—indeed the method can hardly be used without it.

D. G.

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Round about Radio

By W. R. ANDERSON

OPERA has provided the month's liveliest, most rewarding hours. The Glyndebourne productions sounded first-rate; there was also a studio performance of Mozart's 'Zaide'—a kind of try-out for that perfected singspiel, 'The Seraglio', lacking its humour and something of its subtle bravura: though remarkable style and force welled up in those 'melodramas' (declamation backed by music). In addition there was a new type of opera, Reizenstein's 'Anna Kraus'. In his history of the Old Vic, and Sadler's Wells, 'A Theatre for Everybody', Dr. Dent speaks of the current general tendency of composers 'to neglect the vocal interest altogether for that of the instruments', and gives the opinion that if this goes on, 'there is not much hope for the future of opera in any language'. He reminds himself that the same complaint has in the past been made, even in Mozart's day; but things have often got badly out of balance in recent attempts at opera, we can hear. One therefore listens with full sympathy to a short work especially made for broadcasting. I found this one disappointing, perhaps partly because of its rather uneasy, Hindemithian harmony. I want from an opera something to remember, and a tune or two to hum. The story of this one is feeble, novelettish tragedy, its central idea, to me, implausible. The bits of dialogue I found slightly irritating. Nobody has yet found how to modernize singspiel methods. The orchestration is always ably tempered to the need for the voices to be clearly heard. The scenes are too short to allow development of the music, which is not very dissonant. A leading character is Mr. Callow, shopkeeper and organist. The name sounds a trifle unkind if we read it à la Dickens-Trollope. I know of only one other opera in which an organist has a singing part. (Further information gladly received.)

The Glyndebourne shows sounded most exhilarating: well disciplined and alert in every chorus-note. Dorothy Dow is a remarkable singer. Her

Lady Macbeth showed rare power, drive and range, if occasional slight sketchiness in a run. Rothmüller's Macbeth kept up the interest well; he tends to be rather hard, and to maintain a loud level too long. There was grand precision in everything, under Gui. Verdi's conception is often exciting, but for long stretches it would be difficult to imagine anything less like Shakespeare's tragedy. 'La Cenerentola' was pure delight, not least because of Bruscantini's tip-top conveyance of the fun, as Dandini.

Samuel Barber's cello concerto was heard from a record made by the adventurous Zara Nelsova and the New Symphony Orchestra. It lasts twenty-seven minutes, in all of which the soloist is allowed to be heard: no covering up with heavy orchestral waves. Some sensibility of the great spaces of the American continent seems to be conveyed in music that is quite striking in breadth, vigour and imagination; the general spirit is romantic-meditative. Still more immediately attractive is his tuneful 1940 violin concerto (Grinke), rather shorter than the other. This, for small orchestra, includes a piano—the most dangerous implement, next to the xylophone, that has ever beguiled orchestrators. Here, it is used discreetly. Of the three movements, the first two are broadly lyrical and the last is a Tam o' Shanterish moto perpetuo, lithe and free-fighting. This, I think, might become a favourite work.—Harry Danks and Robert Collet were genial partners in music for viola d'amore and piano; in a sonata by Michel Corrette (d. 1784) the harpsichord made an even better partner-instrument. I missed part of Hindemith's 'Kleine Sonate', op. 25, no. 2; the middle movement held some speculative interest, but the finale, as often with this composer, seemed to me but a rag-tag affair.—Another work somewhat in this form, Martinu's 'Sonata da camera' for cello and orchestra, was no more satisfying: like so much of this writer's work, it was fussy, with little point or sense of interesting pro-

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Part-song for S.A.T.B. (unaccompanied)

Words from the Harleian MS. (5396)

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HUGO COLE

London: NOVELLO & COMPANY, Limited

Con moto
mf

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Nay, I - vy! Nay, it shall not be, Y - wys¹ Let

ACCOMPT
(for rehearsal only)
Con moto $\text{♩} = 72$
mf

hol - ly have the mays - try², as the man - ner is. Hol - ly stands

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mf

Gon moto ♩ = 72

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hol - ly have the mays - try², as the man - ner is. Nay, —

¹certainly ²mastery

NAY, IVY!

in the hall, fair to be - hold. *f* I - vy stands with - out the door, -
 Nay, I - vy!
 in the hall, fair to be - hold I - vy stands with - out the door, -
 I - vy! I - vy stands with - out the door, -

she is full sore a - cold. *mf* Nay, I - vy! Nay, it
 Nay, she is full sore a - cold. *mf* Nay, I - vy! Nay, it
 she is full sore a - cold. *mf* Nay, I - vy! Nay, it
 she is full sore a - cold. *mf* Nay, I - vy! Nay, it

shall not be, Y - wys Let hol - ly have the mays - try, as the man - ner
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NAY, IVY1

The image shows a musical score for the song "HOLLY". It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "is. Hol - ly and his mer - ry men they dan - cen and they". The score features various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (4/4 and 3/4), and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The piano part includes chords and arpeggiated figures.

The image shows a page of a musical score for the song "The Maid of the Mountains." It features five staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the last two are for piano accompaniment. The music is in G major (one sharp) and 2/4 time. The lyrics are written below the vocal staves. The score includes dynamic markings such as *f* (forte) and *p* (piano), and phrasing slurs. The lyrics are: "sing. Maids of the mountains, I - vy! It - vy and her maid - en - is they weep - en and they wring. sing. Maids of the mountains, Nay, - vy and her maid - en - is they weep - en and they wring." The page is numbered 11 in the bottom right corner.

11

shall not be, Y - wys Let hol - ly have the mays - try, as the man-ner

Nay, I - vy! Let hol - ly have the mays - try, as the man-ner

Let hol - ly have the mays - try, as the man-ner

Let hol - ly have the mays - try, as the man-ner

NAY, IVY!

mf (SOLO) *(FULL)*

is. I - vy hath a kybe^s she caught it with the cold So must they

is. Nay, I - vy!

is. So must they

is. So must they

mf

all have, that with i - vy hold. Nay, it shall not be, Y -

Nay, I - vy! Nay, it shall not be, Y -

all have, that with i - vy hold. Nay, it shall not be, Y -

all have, that with i - vy hold. Nay, it shall not be, Y -

f

wys Let hol-ly have the mays - try, as the man-ner is. Hol-ly hath

wys Let hol-ly have the mays - try, as the man-ner is. Hol-ly hath

wys Let hol-ly have the mays - try, as the man-ner is. Hol-ly hath

wys Let hol-ly have the mays - try, as the man-ner is. Hol-ly hath

ber-ries as red as an-y rose The fost-er,* the hunt-ers,
 Nay, I - vy! it shall not be, Y -
 ber-ries as red as an-y rose The fost-er,* the hunt-ers,
 ber-ries as red as an-y rose The fost-er,* the hunt-ers,

keep them from the does. I - vy hath ber-ries as
 wys. I - vy hath ber-ries as black as an-y
 keep them from the does. I - vy hath ber-ries as
 keep them from the does. I - vy hath ber-ries as

black as an-y sloe There come the owl - ö
 sloe There come the owl - ö and eat them as she
 black as an-y sloe There come the owl - ö
 black as an-y sloe There come the owl - ö

*forester

NAY, IVY!

f
Nay, I - vy! Nay, it shall not be, Y - wys Let hol - ly have the
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mp mays - try, as the man - ner is. *f* Hol - ly hath bird - ös, a full fair
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mp mays - try, as the man - ner is. *f* Hol - ly hath bird - ös, a full fair
mp mays - try, as the man - ner is.

p flock The night-in-gale, the pop-in-jay, the gen-tle lav-e - rock.⁵ *f* Good
p flock The night-in-gale, the pop-in-jay, the gen-tle lav-e - rock.⁵ *f* Good
p flock The night-in-gale, the pop-in-jay, the gen-tle lav-e - rock.⁵ *f* Good
Good

⁵skylark

NAY, IVY!

1 - vy, what bird hast thou? None but the owl-et, that cries 'How,
 I - vy, what bird hast thou? None but the owl-et, that cries 'How,
 I - vy, what bird hast thou? None but the owl-et, that cries 'How,
 I - vy, what bird hast thou? None but the owl-et, that cries 'How,

how!' Nay, I - vy!
 how!' Nay, I - vy! Nay,
 how!' Nay, I - vy! Nay, it shall not be, Y -
 how!' Nay, I - vy! Nay, it shall not be, Y -

Nay, I - vy!
 I - vy! Let hol - ly have the mays - try.
 wys Let hol - ly have the mays - try as the man - ner is.
 wys Let hol - ly have the mays - try as the man - ner is.

CHRISTMAS CAROLS

Suggestions for the Service of the Nine Lessons

Angel, James	.. Villagers all this frosty tide (554)	.. .. .	5d.
D'Arba, E.	.. Laudate Eum, elementa, Christus natus est (530)	.. .. .	3d.
Blake, Leonard	.. In Joy and Wonder (516)	.. .. .	3d.
Burgess, Francis	.. The Lord at first did Adam make (528)	.. .. .	3d.
	Rise up now, ye shepherds (529)	.. .. .	3d.
	(Traditional French melody)		
Chambers, H. A.	.. Long ago in expectation (513)	.. .. .	3d.
	Our Master hath a garden (549)	.. .. .	3d.
Chisholm, Roy	.. The ending of the year (542)	.. .. .	3d.
Cockshott, Gerald	.. The Holly and the Ivy (541)	.. .. .	5d.
Cyphus, Henry	.. A Hymn of Joy (527)	.. .. .	5d.
Darke, Harold E.	.. When Christ was born (537)	.. .. .	3d.
Edwards, Oliver	.. So calm the night (535)	.. .. .	3d.
Goodchild, Arthur	.. Nowell, sing we with mirth (547)	.. .. .	3d.
Greenhill, Harold	.. Christmas Story (523)	.. .. .	5d.
Gruber, F.	.. Silent Night (544)	.. .. .	3d.
Harwood, Basil	.. What sweeter music can we bring? (543)	.. .. .	5d.
Knight, Henry	.. When the sun had sunk to rest (539)	.. .. .	3d.
	(Traditional French melody)		
Maslen, Benjamin J.	By-by, Lullaby (534)	.. .. .	3d.
	Now make we merry (532)	.. .. .	3d.
	The Sun of Righteousness (533)	.. .. .	3d.
Moore, Margery	.. The Carol of the White Rose (515)	.. .. .	5d.
Murray, Dom Gregory	.. New Prince, New Pomp (519)	.. .. .	3d.
Nicholson, Sydney H.	.. Benedicite Domini (524)	.. .. .	3d.
Pasfield, W. R.	.. As I kept watch beside my sheep (546)	.. .. .	3d.
	Our Blessed Lady's Lullaby (545)	.. .. .	3d.
	Sweet was the Song (550)	.. .. .	3d.
Phillips, Montague F.	.. Christmas bringeth Jesus (538)	.. .. .	3d.
Pilgrim, William	.. The Birds (562)	.. .. .	3d.
Radcliffe, P. F.	.. The Trees of the field (517)	.. .. .	3d.
Ratcliffe, Desmond	The Angels' Carol (Old Walloon Noël) (563)	.. .. .	3d.
	Carol of the Roses (Old Walloon Noël) (564)	.. .. .	3d.
	Gabriel's Message (Old Basque Noël) (560)	.. .. .	3d.
	The Infant King (Old Basque Noël) (557)	.. .. .	3d.
Rowley, Alec	.. Carol of Welcome (548)	.. .. .	3d.
Sampson, Godfrey	.. I saw three ships (Traditional) (525)	.. .. .	5d.
	Lullay my liking (518)	.. .. .	5d.
Smith, Edwin	.. A Christmas Song (561)	.. .. .	3d.
Taylor, Cyril V.	.. They all were looking for a King (514)	.. .. .	3d.
Vann, W. Stanley	.. On Christmas Day (531)	.. .. .	3d.
Wilson, John	.. In Excelsis Gloria (520)	.. .. .	3d.

NOVELLO

gression.—Goossens's 'Concertino' for string octet, a fairly early work, I think, was much easier to take in and enjoy. As we expected from a string-playing composer, the sonorities were delightful.

Ghedini's 'Concerto funebre per Duccio Galimberti' is in memory of a patriot. Tenor and bass sing some striking declamatory music (the words being largely those of the Mass, with a prefatory poem). The sounds are martial, often hard-edged, and not easily assimilable, though far less harsh than most contemporary ones. There is even a little final tenderness. One can use the word 'interesting' more freely here than is commonly possible: though, as ever, the wish to carry away some theme or glow is not satisfied.—Leo Weiner's 'Divertimento on old Hungarian dances', op. 20, is a strings piece of five movements—short, lively, simple treatments.—This night there was a bad fill-up, one of an old type which I don't often hear now: the announcer said we were to have 'part of the prelude and fugue in C', by Bach; all we got was about the second half of the fugue.—Six piano 'Etudes' by Marcelle de Manziarly (b. 1899: Russian-French) were played by Ross Pratt. These are amiably Ravelian, but thin, and not particularly individual.—I was glad to hear again some of the best vigorous British songs, Julius Harrison's 'Cavalier Tunes', sung by Rowland Jones. The blaze of the three Browning pieces warms a body so often chilled by contemporary winds of dank doctrine in works that give most of us so little pleasure.—I don't know whether we ought to find comforting or alarming the opinions of critics in other professions, who, it appears, do not encounter more masterpieces than we musicians do. Mr. John Summerson, the architectural expert, remarked in the *Observer* that in the last twenty years he could with difficulty list a dozen buildings which had struck him immediately and forcibly, and had remained permanently in his memory as 'good'. 'How few they are', he said, 'and how oddly assorted! And how very few are English'. In this last respect there would probably be a stronger claim that British music throws up more works of worth than do foreign nations; but I'm not taking sides, or odds, on that.

Composers bewail the lack of performances and commissions, now that patronage is almost entirely vested in our monopoly-Corporation. It would seem a good plan to invite more of them to write music specially for radio and television plays: one of the most interesting of tasks. There was some apt music, stirring or meditative, by Dr. Ian Parrott, in a programme about the early mediæval Court poets of Wales, 'Prince Hywel's Last Poem'. We had a taste of what is known as Wales's earliest harp music, which appears to have been written down only in the sixteenth century. There are possibilities in thus making such music more integral than incidental.—Symphony no. 4 by the Munich composer K. A. Hartmann (b. 1905) seemed a cleverly-rhythmed, highly energetic and rhetorical essay in Schönberg's later style.—Sheila Randall, in a piano recital, showed a happy, clear conception of Schumann's 'Childhood' fancies; and Joyce Hedges, at the opening Prome-

nade, made an exciting technical job of Dohnányi's 'Nursery' variations. I remember the composer's skill when, making the old, long-withdrawn H.M.V. recording, he was both soloist and conductor, standing, part of the time, some way from the piano, and more than once making a breath-taking debonair dive to get in his entry: the cleverest bit of dual-control I've ever seen. (I hope the Union saw to it that he got the double fee.)

Alan Bush's violin concerto (Rostal) avows a generalized 'programme': the solo instrument is the individual, the orchestra, world-society: the suggestion being that the former struggles with and finally is absorbed into society, for the common good. The richly scored music has powerful impulses. The nearest comparison that occurs to me, as regards force and constructive interest, is with Bloch in his apocalyptic moods. I want to hear the work again. It has often been suggested that many works of the symphonic order may be based upon undeclared programmes. One may feel this about some of Bax's writing, for example. Composers might perhaps offer us a little first-aid when they feel able. If thereby the audience for complex music were enlarged, all the better.—No one would try to lay down a schedule of comparative performance-worthiness; but we may well ask why people like Martinu are heard so often, and others, such as Bush, whose work is at least as interesting, so seldom. I am not thinking primarily of class-lists; nor can one reasonably object to long spells of Schönberg. We do well to hear all we can of those who (for good or ill) are likely to be reckoned 'classics'. Like them or not, they have had great impact on their generation. Of the younger men, some are often heard, some rarely; I cannot think that all the interesting composers now at work get 'fair shares'. Fricker is boosted, Bush neglected. Taking, with Bush, another of much the same age, Rubbra, and regarding both as pretty consistent in producing striking work, it is clear that though the latter has written much more than the former, he gets a disproportionate number of performances. I don't want less Rubbra—I should welcome more: but I want also more of other worthies; indeed, all the best work of every composer who has something vital to say. Ideas about such worth differ widely. B.B.C. officials must use their judgment: but I often feel that it is a too limited judgment.

From the cogitations, doubts and fears which I habitually leave unexpressed in these notes I take my annual busman's holiday by going up to Edinburgh for three weeks of Festival concerts, operas, films, plays and other forms of refreshment afforded by that noble city; there to pursue my investigations into the nature of the Scot; and to ponder an even deeper problem: how to explain British life and art to a party of fifty flying American music-educators who end a tour to European festivals with three mad days in Edinburgh. In these tough, congenial assignments I feel assured of the good wishes of my readers.

The International Society of Violin and Bowmakers held its third annual Congress in London on 17-21 July. The Society meets each year in a different country and the 1953 Congress will be held in Milan.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Diploma Examinations London and Glasgow, January 1953

The test-pieces and other musical requirements for the January 1953 examinations (A.R.C.O. and F.R.C.O.) remain the same as those set for July 1952. The syllabus may be obtained on application to the College.

Choir-training Examinations, May 1953

The syllabus may be obtained on application to the College in October.

Organ Practice

Until 30 September the charge is 2s. per hour, and during October 2s. 6d. per hour (members only).

THE COLLEGE is open daily from 10 a.m. to 1 p.m. and from 2 p.m. to 5.30 p.m. Saturdays 10 a.m. to 1 p.m.

PASSED ASSOCIATESHIP, JULY 1952

Andrews, R. B., Bradford, Yorks.	Massey, R. C., Shirley, nr. Birmingham.
Baker, B. Y., Birmingham.	Miles, T. W., Swansea.
Barrow, J. J. B., London.	Moore-Bridger, J. A., London.
Bebbington, H. E. F., Nottingham.	Morgan, A. R., Windsor, Berks.
Bowen, F. D., Broadstairs, Kent.	Murkin, E. V., London.
Broadhead, G. W. B., Huddersfield.	Palmer, Miss C. M., Sherborne, Dorset.
Brown, K. J., Southborough, Kent.	Parsons, E. J., Oxford.
Butler, M. A., Leigh-on-Sea, Essex.	Pomfret, J. W., Tunbridge Wells, Kent.
Caldicott, A., Eastbourne, Sussex.	Rees, D. G., Neath, Glamorgan.
Campbell, M. T., Rowton Castle, nr. Shrewsbury.	Routh, F. J., London.
Cary-Elwes, Miss A. R., Wells, Somerset.	Sanders, J. D., Westcliff-on-Sea, Essex.
Catt, Miss S. P. C., London.	Stockley, M. P., Croydon, Surrey.
Coupe, C., New Ollerton, Notts.	Swift, I. F., Rowton Castle, nr. Shrewsbury.
Cox, D. H., High Wycombe, Bucks.	Taylor, A. J., Bedford.
Doughty, H. F., Woking, Surrey.	Vine, Miss E. B., Gravesend, Kent.
Evans, D. K., Cambridge.	Walker, Miss E., Huddersfield.
Fishwick, J. R., Blackpool.	Walker, J. M., Edinburgh.
Harding, J. L., Ipswich.	Ward, A. L., London.
Hopkins, G. S., London.	Wells, D. J., Pengrove, Hereford.
Mace, P., Woodbridge, Suffolk.	White, R., Runcorn, Cheshire.
Mackintosh, K. W., London.	Williams, A. D., Twickenham, Middlesex.
Martin, W. T., Frampton-on-Severn, Glos.	Wood, P. H., Ashton-under-Lyne, Lancs.
	Wright, D. A., Birmingham.
	'Limpus' Prize .. R. C. Massey
	'Sawyer' Prize .. J. D. Sanders

PASSED FELLOWSHIP, JULY 1952

Blott, D. S., Cambridge.	Godfrey, P. D. H., Marlborough, Wilts.
Cashmore, D. J., Stoneleigh, Surrey.	Greening, R. G., Abingdon, Berks.
Dalton, H. J. M., London.	Longstaff, T. J., Leeds.
Evans, P. A., Salisbury.	
	'Limpus' Prize .. P. A. Evans
	'Turpin' Prize .. T. J. Longstaff
	'Harding' Prize .. R. G. Greening

Choir-training Diploma (CHM) Examination, May 1952

The 'John Brook' Prize was awarded to J. L. Lockhart, of Edinburgh.

The names of the successful candidates were announced in the July issue of the *Musical Times*.

EXAMINERS' REPORTS—JULY 1952

Associateship Organ Playing

There was a general weakness in time and rhythm, especially noticeable in the playing of late seventeenth-century organ music.

The sight-reading was very often spoiled by many candidates failing to prepare suitable stops for the test. In the vocal score the prevailing weakness was, as usual, to be found in the crossing of the various parts.

The tests as a whole were taken much slower than the tempi indicated.

HERBERT W. SUMSION (*Chairman*).
ARNOLD GREIR.
O. H. PEASGOOD.
D. G. A. FOX.
J. ALBERT SOWERBUTTS.

Associateship Paper Work

The standard in general was encouragingly high, with greater regard for style. There was a marked improvement in the piano accompaniment and some very good two-part work.

The strict counterpoint was better, and the few candidates who chose the alternative question thoroughly justified themselves and showed for the most part considerable regard for the style of Palestrina.

The free counterpoint was undistinguished and often shapeless although there were few technical faults. The four-part harmonization presented difficulties to most candidates, and the harmonic implication of the final cadence eluded some.

Many candidates had prepared their history well and there were a number of good answers.

The harmonic aural test was in most cases better done than the melody. The time and rhythm of the melodic test still seems to defeat many people.

SYDNEY WATSON (*Chairman*).
HEATHCOTE D. STATHAM.
DOUGLAS HOPKINS.

Fellowship Organ Playing

The recent high standard at this examination was in every way maintained and there were very few bad failures. Out of 44 candidates, 19 passed.

Pieces. Rhythm and management of the organ were specially commendable. Expressive passages, however, in the Franck, Brahms and Howells pieces were often very mechanical and needed far more sensitiveness. Only six candidates were enterprising enough to choose the lesser known pieces.

Tests. The commendable standard of Transposition was most encouraging (36 passed).

Sight-reading was on the whole well done, though some failed to play it 'Allegro energico' (28 passed).

The Vocal Score gave some trouble owing to a lack of contrapuntal sense. Some did not observe the key signature (17 passed).

Bass and Melody showed considerable improvement (25 passed).

The special gift of Extemporization was again absent; only five managed to get pass marks. Many played the given themes incorrectly through not observing the time signatures, and the stated character of the themes was often ignored. Candidates should glance quickly through each test before attempting it.

HENRY G. LEY (*Chairman*).
HAROLD DAWBER.
E. S. ROPER.

Fellowship Paper Work

String Quartet. The work generally showed a better standard than usual, though in many cases the string style was poor and the range of the second violin and viola parts unduly restricted. Another weakness was the failure to grasp the harmonic rhythm and implications of the melody; there were often far too many changes of harmony in a bar.

Composition. Some reasonably good settings of the words were offered. There was often too much straining after effect in the form of chromatic word painting which was beyond the technical competence of the candidate.

Orchestration. Considerable improvement was shown in this test.

Counterpoint. The 'free' counterpoint was poor and unmusical in many cases. Here again the harmonic basis was rarely grasped, and implied modulations were often missed or wrongly interpreted.

The sixteenth-century question still showed technical weakness. Few candidates attempted it.

Fugue. The fugue exposition generally suffered from weakness in the counter-subject. Great improvement in this respect could be easily achieved if candidates would make it their first duty to find out the basic harmony of the subject before trying to write either the answer or counter-subject.

History and Set Work. The answers were better than usual.

Ear-Tests. A surprising weakness was shown in the melodic ear-test. The chords were reasonably accurate.

H. K. ANDREWS (*Chairman*).

F. W. WADELY.

I. ATKINS.

Choir-training Examinations, May 1952

There was an encouraging entry for the Choir-training Diploma Examination, and although only a third of the candidates were successful, the general standard was not a low one. Failures were largely due to lack of concentration. Few showed that keen perception, sense of direction and force of personality which are

the essential attributes of a conductor, especially if he is to obtain the best results from a choir in a short time.

On the whole the Anthems were well rehearsed, though few showed much appreciation of the style of the Tudor Anthem and of the freedom of phrasing and flexibility of Rhythm which are essential to its interpretation.

The Psalm was disappointing. Many candidates just allowed the choir to sing it through with little attention to unanimity of diction, rhythmic freedom and expression.

The Papers were generally well done, though some candidates' knowledge of English Church Music was far too scanty and superficial.

HAROLD DARKE.

After the distribution of diplomas (on Saturday, 19 July) Dr. S. S. Campbell, F.R.C.O. (CHM), Ely Cathedral, played the following pieces, selected from those set for the Diploma Examinations, January 1953:

Prelude in A minor J. L. Krebs

Chorale Preludes

Oh God, hear my sighing . . . J. L. Krebs

Ach, bleib bei uns J. S. Bach

Heut' triumphiret Gottes Sohn J. S. Bach

Pastorale Roger-Ducasse

Choral Improvisation

Lobe den Herren, O meine Seele Karg-Elert

J. A. SOWERBUTTS

(*Hon. Secretary*).

ORGAN RECITAL NOTES

Francis Jackson's recital for the Organ Music Society was expert and wholly delightful, achieving exactly what was intended. He had a mixed audience and cannot have failed to please; and he had a large and newly rebuilt organ and tactfully went out of his way to show its capacities. In the Mozart Fantasia in F minor and major his choice of solo stops was not architectonic, but the variety was always appropriate and interesting, and extended to the pedal too; the adagios were beautifully felt, and his technique allowed him to make light of the difficulties of the allegro. The Toccata at the end of Flor Peeters's Modale Suite was, I thought, about as much as he could manage, there being quite an appreciable sound-lag between the console and the organ at St. Peter's, Eaton Square; the Scherzo, employing the 2-ft. Lieblich Gedackt, made the most of an amusing lilt. Mr. Jackson's main concern, however, was Heathcote Statham's Rhapsody on a Ground. It is doubtful whether this highly-evolved and sincere work is as often heard as it should be, though it is easy to see why: its beauties are not all on the surface, and the general feeling is sombre. The success of it this time was the more encouraging; and people will surely find more in it each time they hear it. Players have the same experience, and I fancy that Mr. Jackson himself will later give the climaxes less agitation. After three pieces by Vienne, of which the Toccata in B flat minor was a *tour de force*, the programme ended, by a simple but satisfying stroke, with Bach's 'Weimar' Prelude and Fugue in C; it was perhaps the most effective use I have ever heard of this great and serene work, which so many organists are content to place at the beginning, as though to get it over as soon as possible. Mr. Jackson throughout was able to forgo the vast spaces of York without apparent loss to his phrasing. He has several points that are not common in cathedral organists—ample technique, a freedom from the academic, and an obvious delight in his instrument. Very engagingly, he gives all he has to the work of the moment. His style has developed since I last heard him, a few years ago, and it is to be hoped

that he will continue to find time for a side of his work that clearly he enjoys.

Herbert W. Sumsion played for the Society in 1931, but his work in Gloucester has allowed few opportunities of hearing him in London in recent years. His programme in this series consisted entirely of English organ music, but it demonstrated a variety of things that interest him and that he does so well. Dr. Sumsion is in fact one who knows exactly what he wants to do and brings it off every time, whether it is his own attractive Pastorale or the involutions of Parry's pseudo-Bach style in the Chorale Fantasia on 'O God our help'; I have rarely heard the latter given with such control and measure in spacing and touch. He met the need for declamatory force in that grand uninhibited improvisation, Harwood's Sonata, which seems to fix for all time the sunset light through west windows at an evensong of fifty years ago. In the Psalm-Prelude by Howells on 'But the meek-spirited shall possess the earth', and in the same composer's Rhapsody in E flat minor, he gave the essence and the force of such source-pages of modernism in English organ music. In three pieces by Whitlock we had its later stemming. The Scherzetto from the Sonata was based on a firm rhythm that brought out all the fun, and the Sortie on Psalm 68, verse 25 (not one of the most popular of Whitlock's pieces, and in fact a puzzle to some) unrolled with the picturesqueness of its Hebraic procession. Dr. Sumsion's registration was worked out on levels of power rather than selectively; using organ colours normally, it was the classical manner of the English cathedral organist, and very well done, moreover. That, too, is my impression of Dr. Sumsion's fine recital as a whole.

With André Marchal this versatile instrument was transformed again and became for the occasion almost a typical French organ, even the reeds incredibly acquiring the percussiveness of those across the Channel. How was it suggested? By a French-type of registration, obviously, but also by spacing and attack and by a touch of genius no doubt. The imposing

Grand Jeu of Du Mage was very broad and quite slow in the opening and closing sections; its ornaments were made an integral part of the text, including some exceedingly long appoggiaturas, and it had some subtle departures from strict time, such as used to be thought the exclusive property of modern music. Dandrieu's Offertoire on 'O filii et filiae' is not really a good specimen; it is more formal and has less feeling of organic growth than some of the variations of the English virginalists of a century earlier; Marchal made it interesting by varying the tone-colours and by taking some of the variations very fast indeed. An extensive Bach group followed. The trio in G on 'Herr Jesu Christ, dich zu uns wend', making use again of the unenclosed choir 2-ft., was fascinating in its clarity. The prelude in A on 'Allein Gott in der Höh' sei Ehr' was, it is to be hoped, noted for the authentic (but how rare!) independence of rhythm in the part-playing that results when the ornaments are fully developed. The Toccata in F, for Marchal a little lacking in spaciousness and grip, used bright 8-ft. and 4-ft. reeds for the pedal solos and a pleasant Rückpositiv effect for the episodes after the detached chords. The fugue, after

all the bustle, was patient and unhurried, with long stretches on soft chorus combinations and a mezzoforte ending. Two pieces by Vierne were the Impromptu dedicated to Marchal, which I suspect he is playing faster than he used to do, with some loss of sharpness in the rhythm and in the left-hand part, and the Communion from the Triptique—a beautiful study in atmosphere that made a great impression. Bonnet's Deuxième Légende rejoiced in a thrilling climax. Of Tournemire's Fantaisie pour l'Epiphanie it is only necessary to say that the performance was as usual masterly, and in fact made up in convincingness what the extremely limited idiom of this composer (here certainly seen at its most successful) seems to lack. At the end, the large audience was as ever enthralled to hear Marchal improvise. The theme, an andante written for the occasion by Victor de Sabata, did not lend itself greatly to development, and the *maître* suitably built up round it a charming slow movement, not at all elaborate in character, employing all the resources of the organ in a natural way.

A. F.

A CHRONICLE OF THE ORGAN IN BUCKFAST ABBEY CHURCH

BEGINNING in 1922 as a modest 2-manual, the organ was ingeniously designed by the original builders (Messrs. Hele, of Plymouth) to keep pace with the building of the church itself. It occupied two bays in the north choir aisle for some time, with the console built in. In 1933, the following specification was recorded in *The Organ* (vol. XII, no. 47, p. 160).* The Swell Organ had by then been moved up to the easternmost of two new 'chambers' in the triforium, and the console was switched over to the south side.

GREAT			
— Bourdon	16		
2 Large Open Diapason	8		
3 Small Open Diapason	8	(pf)	
4 Claribel flute	8		
5 Stopped Diapason	8		
6 Principal	4		
7 Harmonic flute	4		
9 Fifteenth	2		
10 Trumpet	8		
(Harmonic treble, high pressure)			
CHOIR (unenclosed)			
— Double Dulciana	16	(pf)	
— Geigen	8	(pf)	
— Hohlflöte	8	(pf)	
27 Dulciana	8		
28 Lieblich gedackt	8		
— Geigen	4	(pf)	
29 Lieblich flöte	4		
— Octave quint	2½	(pf)	
— Piccolo	2	(pf)	
— Tierce	1½	(pf)	
— Larigot	1½	(pf)	
SWELL			
13 Violin Diapason	8		
14 Flauto traverso	8		
15 Rohrflöte	8		
17 Salicional	8		
18 Aeoline	8		
19 Voix celeste	8		
20 Gemshorn	4		
— Flautina	2		
23 Echo cornet	III		
24 Contra Posaune	16	(pf)	

* For easier identification, all stops are numbered henceforth as they appear in the 1934-39 specification: new stops will be designated 'n', those prepared for 'pf', and stops whose history is obscure will be preceded by a hyphen, '-'. Details of registrational aids will be omitted.

SWELL (cont.)			
25 Cornopean	8		
26 Clarion	4	(pf)	
(last three, high pressure)			

Tremulant

PEDAL			
47 Open Diapason (wood)	16		
48 Open Diapason (metal)	16		
51 Bourdon	16		
54 Octave	8		
56 Principal	8		

Electrically assisted pneumatic action.

Normal unison and octave couplers.

In 1934 a new Solo Organ was fitted into the second triforium chamber: actually most of the pipes and action came from an Aeolian residence-organ purchased from a mansion in the neighbourhood. The complete specification in 1939 was as follows:

GREAT			
1 Double Diapason (metal)	16		
2 Open Diapason No. I	8		
3 Open Diapason No. II	8		
(Extension of I)			
4 Claribel flute	8		
5 Stopped Diapason	8		
6 Principal	4		
7 Harmonic flute	4		
8 Twelfth	2½		
9 Fifteenth	2		
10 Trumpet (high pressure)	8		
SWELL			
11 Gedackt	16		
12 Open Diapason	8		
13 Violin Diapason	8		
14 Flauto traverso	8		
15 Rohrflöte	8		
16 Gedackt (extension 11)	8		
17 Salicional	8		
18 Aeoline	8		
19 Voix celeste	8		
20 Gemshorn (cylindrical)	4		
21 Gedackt (extension 11)	4		
22 Salicet	1		
23 Echo cornet	III		
24 Posaune (high pressure)	16		
25 Cornopean (extension 24)	8		
26 Clarion (extension 24)	4		
Tremulant			

CHOIR (unenclosed)					GREAT (cont.)				
27	Dulciana	..	..	8	n Tierce	..	..	1 1/2
28	Liebllich gedackt	..	..	8	n Cornet	..	..	III
29	Liebllich flöte	..	..	4	n Fourniture	..	..	IV
(and other stops 'pf')					n Cymbel	..	..	IV
SOLO					n Bombarde	..	..	16
30	Bell Diapason (no bells)	..	..	8	n Trompette	..	..	8
31	Hohlflöte (large scale)	..	..	8	n Clairon	..	..	4
32	Gedackt	..	..	8	SWELL			
33	Quintatön	..	..	8	11 Liebllich gedackt	..	..	16
34	Viole (stringy)	..	..	8	12 Diapason	..	..	8
35	Viole celeste	..	..	8	4 or 31 Hohlflöte	..	..	8
36	Cone gamba (mild)	..	..	8	32 Gedackt	..	..	8
37	Voix celeste	..	..	8	33 Quintatön	..	..	8
38	Principal	..	..	4	34 Viole de gambe	..	..	8
39	Concert flute	..	..	4	35 Violes celestes	..	..	8
40	Octave viole	..	..	4	39 Concert flute	..	..	4
41	Flageolet (large scale)	..	..	2	40 Fugara	..	..	4
42	Trumpet	..	..	8	41 Flageolet	..	..	2
43	Clarinet (free reed)	..	..	8	n Sesquialtera	..	..	II
44	Clarinet (striking reed)	..	..	8	n Pleinjeu	..	..	VI
45	Orchestral Oboe	..	..	8	n Fagot	..	..	16
Tremulant					n Trompette	..	..	8
PEDAL					n Basson-hautbois	..	..	8
46	Contra Bourdon (real to E)	..	..	32	43 Clarinet	..	..	8
47	Open Diapason (wood)	..	..	16	n Clairon	..	..	4
48	Open Diapason (metal) (1)	..	..	16	Tremulant			
49	Violone (wood)	..	..	16	BRUSTWERK (played from Swell or Positiv keys)			
50	Grand bourdon (extension 46)	..	..	16	n Quintade	..	..	16
51	Bourdon	..	..	16	n Koppelflöte	..	..	8
52	Dulciana	..	..	16	36 Viola da gamba	..	..	8
53	Gedackt (11)	..	..	16	37 Vox angelica	..	..	8
54	Octave (wood) (extension 47)	..	..	8	n Spitzflöte	..	..	4
55	Viola (extension 49)	..	..	8	n Nassat	..	..	2 1/2
56	Principal (metal) (part extension 1)	..	..	8	n Blockflöte	..	..	2
57	Gedackt (extension 11)	..	..	8	n Terz	..	..	1 1/2
58	Trombone (high pressure)	..	..	16	n Scharf	..	..	IV
59	Posaune (24)	..	..	16	n Dulzian	..	..	16
60	Trumpet (extension 58)	..	..	8	POSITIV (lowest manual)			
61	Clarion (extension 58)	..	..	4	n Quintade	..	..	8
Normal couplers, but not Solo to Great.					n Rohrflöte	..	..	4
I knew the Abbey organ in 1926, but lost sight of it until after my return ten years later from a seven-year sojourn in the U.S.A., during which period I had been greatly intrigued by the American so-called 'Neo-Baroque' organ-building movement, of which the shining light was G. Donald Harrison, a fellow countryman. The then chief organist of the Abbey having had experience of the corresponding movement in Germany, and being similarly attracted thereto, I found when introduced to him by a mutual friend in the Community, that we had many aims in common, and it was not long afterwards that I was invited officially to assist in making an entirely new design for the organ. After some interchange of ideas with Mr. Harrison, with whom I had not lost touch, a proposal was made and accepted, for the evolution of a new organ on 'classical' lines (pace Mr. Bonavia Hunt!) with new locations for the various departments. The project was approved in principle by the selected builders (J. W. Walker & Sons), and in the spring of 1939 the new console was put in hand at once; on the stop-keys was engraved the new specification:					n Principal	..	..	2
					n Larigot	..	..	1 1/2
					[n Siffelöte	..	..	I
					n Sesquialtera	..	..	II
					[n Zimbel	..	..	III
					n Krummhorn	..	..	8
					ECHO (top manual)				
					15 Rohrflöte	..	..	8
					17 Salicional	..	..	8
					19 Voix celeste	..	..	8
					27 Dulciana	..	..	8
					20 or 22 Salicet	..	..	4
					29 Liebllich flöte	..	..	4
					23 Echo mixture	..	..	III
					PEDAL				
					48 Principal	..	..	16
					50 Bourdon	..	..	16
					52 Dulciana	..	..	16
					53 Echo liebllich	..	..	16
					n Violoncello	..	..	8
					n Flötenbass	..	..	8
					57 Still gedackt	..	..	8
					n Choralbass	..	..	4
					n Rohrflöte	..	..	4
					n Nachthorn	..	..	2
					n Sesquialtera	..	..	II
					n Mixture	..	..	IV
					n Cymbel	..	..	III
					n Bombarde	..	..	16
					n Trompette	..	..	8
					n Clairon	..	..	4
					n Rohr schalmei	..	..	4
					n Cornet (reed)	..	..	2
					Action electro-pneumatic. Only the Swell and Echo departments enclosed. Wind pressures not exceeding 3 1/2-ins. for unenclosed portions.				

The outbreak of hostilities came as a rude awakening from such dreams, and the old organ was perforce connected up to the new console, with the following modifications only: Solo became Choir, played from the lowest manual and enclosed; Choir became Echo and remained unenclosed as it was very soft and disposed in the triforium next to the Solo; the whole organ was tonally re-regulated to a different conception, and stops number 10, 24, 25, 26, 47, 49, 55 and 61 were silenced. Orchestral Oboe (no. 45) was put on the extension chest in the Swell and became Musette 16, 8 and 4-ft., with adaptation of the 16-ft. Posaune bass: Clarinette (no. 44) appeared on the Great in place of no. 10: no. 11 (Gedackt) was extended up to 4-ft. pitch on the Pedals, and the Musettes also came through to the Pedals at 8- and 4-ft. The two vacant places created in the Choir were filled with second-hand pipes to make a Nazard and a Tierce of flute scale. The wind pressures were lowered to some extent: Great 4½-ins. (reed 5-ins.); Swell 5-ins. and 5½-ins.; Choir 4½-ins.; Echo 3½-ins.; Pedal 4½-ins. (reeds

6-ins.). The action became straight electro-pneumatic, but retained all the old chests and relays outside of those in the console and some in the Swell.

After the second world war, the matter of the rebuild was reopened, but for economy's sake the retention of the old locations and most of the old stops was judged desirable: the aim was to refashion the tonal structure as far as possible after classical models in the light of experience gained in the intervening years, but with the minimum of additions necessary to this end. The present specification is given below and was completed this spring. Most of the action and chests are new, and the original sliderless principle has been retained, rightly or wrongly. Almost all the new pipes are of good spotted metal: in point of fact, during actual operations some of the old 8-ft. stops were purchased by an admirer, for reasons of sentiment, and these too were eventually replaced by new material of more suitable scale. For ease in assessing the effect, the stops are listed in their functional groupings:

Principal scale		Flutes with wide treble		Narrow scale		Solo and Reed	
1 Sub principal .. 16		n Rohrflöte .. 8		GREAT		31 Grossflute .. 8	
n Principal .. 8		n Gedacktfloete .. 4				n Posaune .. 8	
6 Octave .. 4						n Clarion .. 4	
8 Quint .. 2 2/3'							
9 Octave .. 2							
n Tierce .. 1 3/5'							
n Fourniture IV .. 1 1/4'							
n Cymbel IV .. 2 2/3'							
(Part 13) Geigen .. 8				SWELL			
12 Octave .. 4		11 Gedackt .. 16		34 Viole de gambe .. 8		7 Harmonic flute .. 8	
n Mixture III .. 1'		32 Gedackt .. 8		35 Violes celestes .. 8		44 Clarinet .. 16-8	
		39 Concert flute .. 4		40 Octave viole .. 4		42 Trumpet .. 8	
		— Sesquialtera II .. 2 2/3'		n Cymbel III .. 1 1/5'		n Clarion .. 4	
		41 Flageolet .. 2					
				POSITIVE			
n Gedackt .. 8							
n Principal (conical) .. 4							
n Octave .. 2		n Nazard .. 2 2/3'					
n Larigot .. 1 1/2'		(chimneys)					
n Siffloete .. 1		n Tierce .. 1 3/5'					
n Scharf III .. 3'							
		CHOIR (enclosed)					
51 Lieblich bourdon .. 16							
30 Hornprincipal .. 8							
n Claribel .. 4		n Koppelfloete .. 4		36 Spitzgamba .. 8		43 Corno di bassetto .. 8	
n Sesquialtera III .. 2'		n Rauschpfeife II .. 2'		37 Vox angelica .. 8		45 Musette .. 8	
				ECHO (enclosed)			
				15 Rohrflöte .. 8			
				17 Salicional .. 8			
				19 Unda maris .. 8			
				33 Quintatön .. 8			
				14 Flauto traverso .. 4			
				29 Lieblich flöte .. 4			
				22 Salicetina .. 2			
				23 Echo sesquialtera III .. 1 3/5'			
				PEDAL			
1 Principal .. 16		46, 50 Bourdon .. 32-16		52 Dulciana .. 16		n Nachthorn .. 2	
49 & 55 Contrabass .. 16-8		54 Flute ouverte .. 8				58, 60, 61 Bombarde- Trumpet-Clarion .. 16-8-4	
part n		11 Gedackt .. 16-8-4				44 Clarinet .. 16-8-4	
Octavebass .. 4							

Normal unison couplers: octave-couplers to Swell only.

Pressures: Great, 3½" (reeds and Grossflute 3½"); Swell, 4"; Positive, 3"; Choir, 4"; Echo, 3½"; Pedal, 3½".

The writer readily admits imperfections in this scheme: moreover the acoustics of the church are peculiar. Some useful experience has been gained by all concerned, in consequence. It is possible, however, to give a faithful and authentic rendering of the entire organ repertory on this instrument, without any need to resort to certain well-known subterfuges.

The voicing of the flue stops may be called 'transitional': it has been predetermined in part by the methods used in the older pipes, many of which have high mouths and generously notched languids. Some of the new pipes are voiced without notching, and the tongues of all the reeds are unweighted. All the voicing has been supervised by W. J. Goodey, but the Great and Pedal reeds were voiced by Rochesson (of Pontoise), for the securing of a special tonality.

The Great Organ is somewhat broad in tone: the Swell thinner, but more brilliant: the Positive is full-bodied and sprightly: the Choir mild and full but 'well-spiced'. Each department has a chorus structure unlike the others. The Pedal only is incomplete, and the pipes being rather far from the console, can only be heard properly in the church. From there all departments (excluding the Echo) sound approximately equal (swell-shutters opened), and typify a conception more commonly accepted in former times in this country, but temporarily submerged now in the more modern idea of a manual-hierarchy of loudness. It cannot be gainsaid that the older principle of diversity in equality makes for greater musical tractability: the Buckfast organ is a reaffirmation of it.

RALPH DOWNES.

MISCELLANEOUS

Southwark Cathedral

Dr. E. T. Cook is to give a series of four organ recitals on Tuesdays during September at 6.15, beginning on the 9th with works by Bach and Franck. Programmes may be had on application.

The Southwark Cathedral Special Choir's syllabus is as follows: the Mass in B minor (4 October); Stanford's Stabat Mater, Fauré's Requiem, Howells's Hymnus Paradisi (8 November); 'The Messiah' (6 December); Carols (27 December); Vaughan Williams's Mystical Songs, Magnificat, Mass, Benedictus and Fantasia on 104th Psalm (21 February); the St. Matthew Passion (21 March); Byrd's five-part Mass, Parry's Songs of Farewell, Rubbra's Missa Cantuariensis, Britten's Te Deum in C (16 May). Serial tickets giving a reserved seat in the Nave for all the concerts, £1 11s. 6d. No tickets are required for admission to the Cathedral. Cheques or postal orders should be made payable to Southwark Cathedral Special Choir and crossed 'Westminster Bank, Southwark, a/c payee' and sent to the Hon. Treasurer, 4 The Ridings, Aldwick, Bognor Regis.

There are vacancies for a few tenors and basses who are good sight-readers. Particulars may be had from the Hon. Secretary, 2 Amy Road, Oxted, Surrey.

Reading Institute of Education

A Festival of Choirs was held in Reading University on 25 June. The programme included a work sung by each choir in turn and the combined choirs—Bishop Otter, Bognor Regis and Easthampstead Park Colleges, and Reading University—sang Kodály's *Missa Brevis*, conducted by Arnold Bentley with Dr. O. H. Peasgood at the organ.

Mr. Graham Steed, organist of Christ Church Cathedral, Victoria, B.C., sends an appreciative letter concerning Dr. William McKie's visit to Canada and the United States. Dr. McKie, who has been examining for the Royal Schools of Music and giving recitals, took messages of goodwill from the R.C.O. and the I.A.O. to the American Guild of Organists at their Convention in San Francisco during the beginning of July. Mr. Steed writes: 'I feel you should know what a wonderful ambassador of music he has been, and how greatly we have all enjoyed and profited from his presence among us.'

A recital was given in St. Stephen's Church, Gloucester Road, on 13 July, by the St. Stephen's Quartet and R. Sinden Gilbert (organ). The programme included five Latin and five English motets, Franck's Prelude, Fugue and Variations and Vierne's Berceuse and Carillon.

An organ was dedicated as a memorial to the late Mr. George McArthur Scales on 6 July in the Prayer Chapel of the Archway Central Hall, Highgate. Mr. Scales was organist and choirmaster for forty years at the chapel which stood on the site of the present buildings. The instrument is the gift of Mrs. Scales and friends and was built in the early nineteenth century by Bates & Son, of Ludgate Hill. Originally a two-manual with short compass Swell and pedal 'pull-downs' it has been rebuilt by A. Noterman as a one-manual of six speaking stops, all unenclosed, and is equipped with electric blower. No attempt has been made to revoice the pipe-work in accordance with modern practice and the old G compass has been retained to compensate for lack of pedals. Mr. Clifford Harman was the organist at the opening ceremony.

As part of the Festival of the Friends a recital was given in Bristol Cathedral on 9 June by the Cathedral Choir and Mr. Clifford Harker. The choral items included Charles Wood's 'Glory and honour,' Parry's 'My soul, there is a country', 'I was glad' and S. S. Wesley's 'Praise the Lord'. Organ solos included Introduction and Passacaglia from Rheinberger's Sonata in E minor and some Bach. On the following evening the Bristol Madrigal Society conducted by Mr. Harker gave a recital of music by Purcell and Handel.

The firm of N. P. Mander has installed a large three-manual organ in Dunwood Hall, Staffs, for Mr. Leslie Jones. The pipe-work is housed in organ chambers in the upper rooms, the detached console being on a movable platform on the ground floor; the action is electro-pneumatic. The organ has fifty-nine stops including a range of fourteen pedal stops. Mr. Francis Jackson gave the opening recital on 19 April.

The choirs of St. Andrew's and St. Paul's Churches, Chippenham, combined at evensong in the Parish Church on 19 July. Canticles were sung to Stanford in B flat and the anthems were Goss's 'Almighty and merciful God', Bach's 'All people at this hour' and Stanford's 'The earth is the Lord's'. Mr. A. E. Welch was at the organ and Mr. J. C. Tomlins conducted.

A motet service was held in Worcester College Chapel, Oxford, on 22 June. Composers represented included Morley, William Turner, Purcell, Dowland, Byrd and Gibbons.

Musicians' Benevolent Fund

Miss Kathleen Ferrier is to give a recital in St. Sepulchre's Church, Holborn Viaduct, on 30 September, at 5.30 in aid of the St. Cecilia's Chapel Fund. The programme will include Brahms's Four Serious Songs and songs by Bach, Handel, Stanford and Vaughan Williams (with Gerald Moore at the piano). Numbered and reserved seats may be had by programme, 10s. 6d., 7s. 6d. and 5s., obtainable in advance from the Fund at 7 Carlos Place, W.1, or at the Church on application to the Verger.

Bury St. Edmunds Bach Choir (E. Percy Hallam) opens its season on 8 November with Brahms's Requiem; Christmas concert (13 December); Ben Burrows's Five Psalms, Variations for piano and organ, Britten's Hymn to St. Cecilia (14 February); Palestrina's Stabat Mater, Tallis's Lamentations, Byrd's five-part Mass (28 March). All concerts will be held in the Cathedral.

The Norwich Diocesan Choral Festival was held in Norwich Cathedral on 7 June. Canticles were sung to Charles Wood in E flat and the anthems included Martin Shaw's 'O clap your hands'. Over six hundred singers from thirty-six churches took part. Mr. Cyril Mitchell was at the organ and Dr. Heathcote Satham conducted.

Mr. A. L. Flay was the organist in an organ and vocal quartet recital given in Holy Trinity Church, Weymouth, on 9 July. The Oriana Quartet sang anthems by Vittoria, Tye and Parry and Bach chorales. The organ works included Franck's Prelude, Fugue and Variation and the Scherzo from Flor Peeters's Suite Modale.

A meeting of the Catholic Musicians' Guild was held on 9 July at the London Newman Association. A 'brains trust' under the chairmanship of George Baker answered questions submitted by members. The team was formed by Collin Brooks, Sir John Dalton, Major Lewis Hastings, Miss Rosemary Hughes and James Walsh.

A series of organ recitals is to be given at Holy Trinity Church, Sloane Street. The opening recital will be given by Denis Vaughan on 30 September at 8.0. The programme will include Dupré's Passion Symphony and the first performance in this country of a work by Leo Sowerby. Admission is by programme, 2s.

The Church Music Society's Occasional Paper no. 20 is by Sydney H. Lovett on 'The Use of Small Church Organs' (Oxford University Press, 2s.). The booklet should be of great assistance in solving the problems of accompaniment to the many organists with instruments of limited resource.

A recital was given on 16 June in St. Saviour's Church, Alexandra Park, by Mr. A. J. Gibson (organ) and the Church Choir. The programme included motets by Batten, Tye and Weelkes and Stanford's Te Deum in B flat, Schumann's Canon in B minor and Benedictus from Stanford's Sonata Britannica.

The annual Diocesan Choral Festival was held in Bristol Cathedral on 28 June under the direction of Mr. Clifford Harker. The anthems included Goss's 'Almighty and merciful God', Stanford's 'The earth is the Lord's' and Palestrina's 'O Saviour of the world'.

Mr. W. M. Chapman, organist and choirmaster at the Dene Side Central Hall, Yarmouth, for fifty-five years, is to retire from this post at the end of September.

Six boys of Clifton College, Bristol, gave four organ recitals during June and July. Their programmes included Toccata, Adagio and Fugue, Prelude and Fugue in B minor, by Bach, Franck's Chorals nos. 2 and 3, Stanford's Fantasia and Toccata, Flor Peeters's Prelude on a German Carol and Reubke's Sonata on the 94th Psalm.

Under the Board of Extra-Mural Studies, University of London, ten lecture-recitals on French Organ Music will be given by Philip Dore in the concert hall of the London College of Music, Great Marlborough Street, London, W.1, on Wednesdays at 6.0, beginning on 1 October. For details and syllabus apply to the Secretary of the College.

A recital of choral and instrumental music was given in Clitheroe Parish Church on 28 June under the auspices of the Clitheroe Musical Society. Mr. Charles Myers conducted the combined choruses of the Clitheroe and Bowland Societies with an orchestra in 'The Creation'. Mr. Herbert Byard was at the organ.

The Norwich Catholic Choral Society gave a performance of the B minor Mass on 29 May in St. Andrew's Hall, Norwich. Mr. Cyril Pearce was at the organ, a string orchestra was led by Elsie Edmunds and Fr. A. C. Roberts conducted.

Festal Evensong was sung in Westminster Abbey on 30 June in commemoration of Stanford. Dr. O. H. Peasgood directed the evening service in C and a selection of the composer's anthems, hymns, voluntaries and the 150th Psalm.

The Courtenay Singers of Plymouth (Archibald J. Marcom) gave a recital on 12 July in Truro Cathedral. The programme included motets by Byrd and Palestrina and anthems by Balfour Gardiner, Parry and Vaughan Williams.

Mr. Allan Brown will give a recital on 3 September at 8.0 in Holy Trinity Church, Eastbourne. The programme will include the 'Dorian' Fugue, Liszt's 'Ad nos' fugue, Franck's Pastorale and the last two movements of Mendelssohn's Sonata no. 1.

The St. Peter's Mid-Week Choir gave a recital in St. Peter-upon-Cornhill on 29 July. The programme consisted of Weelkes's 'Let Thy merciful ears', Rowley's 'Praise' and Parry's 'Blest pair'. Mr. J. F. Stevens was at the organ and Mr. Dean Brown conducted.

The patronal festival of St. James's Church, Southam, Warwicks, was celebrated by Festal Evensong. Canticles were sung to Moeran in D and Mr. Peter J. Mound with the Church Choir gave a recital which included Bairstow's 'Jesu the very thought.'

A series of four Bach organ recitals is to be given by Arnold Richardson in the Civic Hall, Wolverhampton, beginning on 21 September at 8.15.

Appointments

Mr. William C. Anscombe, Union Congregational Church, Brighton.
Mr. David Ingate, High Wycombe Parish Church.
Mr. A. Victor Burnett, St. Andrew's, Wimbledon, S.W.
Mr. Roy G. Rice, St. Phillip's and St. James's Church, Ilfracombe, Devon.
Mr. Michael Fleming, Parish Church of St. Giles with St. Peter, Cambridge.
Mr. M. Bryan Hesford, Church of the Ascension, Aldershot.

RECITALS

(SELECTED)

- Mr. Bob G. Whitley, Canterbury Cathedral—Prelude, Fugue and Chaconne in C, *Buxtehude*; Prelude and Fugue in D, *Bach*; *Pièce héroïque*, *Franck*; Seven Casual Brevities, *Rowland Leach*; Litanies, *Alain*; 'Celestial Banquet', *Messiaen*.
- Mr. David Ingate, St. John's Church, Southend-on-Sea—Prelude and Fugue in B minor, *Bach*; Second Liturgical Improvisation, *Oldroyd*; Rhapsody, *Love-lock*; Prelude in F, *Stanford*; Fanfare, *Whitlock*.
- Mr. Douglas Coates, St. Cuthbert's Church, Kensington—Prelude and Fugue in A minor, *Bach*; Sonata Celtica, *Stanford*; Introduction and Passacaglia, *Reger*.
- Mr. Philip Miles, Immanuel Congregational Church, Southbourne—Toccata and Fugue in D minor, *Bach*; Sarabande, *Thiman*.
- Mr. F. H. Dunnicliff, St. Luke's Church, Redcliffe Square—Sonata in the style of Handel, *Wolstenholme*; Humoresque, *Yon*; Chorale, *Bach*.
- Mr. A. G. Mathew, St. Bees Priory Church—Rhapsody, *Darke*; Two chorale preludes, *Vaughan Williams*; Plymouth Suite, *Whitlock*; Chaconne, *Stanford*; Epilogue on the Old Hundredth, *Farrar*.
- Mr. Dennis Townhill, Grimsby Parish Church—Introduction and Toccata, *Walond*; Fantasia and Fugue in G minor, *Bach*; Hymn-Tune Preludes, *Slater*, *Vaughan Williams*; Final in B flat, *Franck*.
- Mr. Peter Moore, Scottow Parish Church, Norfolk—Toccata (Symphony no. 5), *Widor*; Serenade, *Lemare*; Prelude in F, *Stanford*; Prelude and Fugue in A minor, *Bach*; Introduction and Toccata, *Walond*.
- Mr. John Humphreys, Clifton Down Congregational Church—Suite in D, *Stanley*; Two chorale preludes, *Buxtehude*, *Bach*, *Whitlock*, *Parry*; Pastorale, *Summision*; Choral Song, *Lloyd Webber*.
- Mr. Allan Brown, St. Paul's Church, Onslow Square (six programmes)—Fantasia and Fugue, 'Ad nos', *Liszt*; Carillon, *Wolstenholme*; First movement, Sonata in F minor, *Rheinberger*; Kyrie Eleison, *Reger*; Overture in C minor, *Hollins*; Andante tranquillo, Scherzo, *Whitlock*; Romance, *Lemare*; Larghetto, *S. S. Wesley*.
- Mr. A. D. Croucher, Tenterden Parish Church—Chorale preludes, *Bach*; Introduction and Passacaglia (Sonata no. 8), *Rheinberger*; Largo, Allegro, Aria and two variations, *Festing*; Intermezzo, *Stanford*; Bridal March and Finale, *Parry*.
- Mr. Clifford A. Brown, South Molton Parish Church—Introduction and Fugato, *Russell*; Toccata and Fugue in D minor, *Bach*; Three Impromptus, *Coleridge-Taylor*; Trumpet Tune and Air, *Purcell*.
- Mr. Martin Hawkins, St. Catherine Cree Church, Leadenhall Street—Prelude in C minor, *Bach*; Meditation, Postlude on 'Martyrs', *Harvey Grace*; Allegretto grazioso, Adagio in E, *Frank Bridge*; Prelude and Bell Allegro, *Purcell*.
- Mr. Raymond Reynolds, Dorking Methodist Church—Fugue in G, *Bach*; Variations on a Polish Noel, *Guilmant*; Two chorale preludes, *Parry*; Concerto in B flat, *Handel*; Folk Tune, Scherzo, Toccata, *Whitlock*.
- Mr. H. Vincent Batts, St. Peter's Church, St. Leonards-on-Sea—Prelude and Fugue in C minor, *Healey Willan*; Chorale preludes, *Parry*; Scherzo, *Baird*; Fantasia and Toccata in D minor, *Stanford*.
- Mr. K. I. McFarlane, St. Saviour's Church, Alexandra Park—Concerto in G minor, *Handel*; A Ground, *Purcell*; Pastorale (Sonata no. 1), *Guilmant*; Fantasia in G, *Bach*; Melody in G minor, *York Bowen*; Postlude in D minor, *Stanford*.
- Mr. Martin Larsson, St. Saviour's Church, Alexandra Park—Prelude and Fugue in G, *Buxtehude*; Toccata, *Rosenquist*; Advent, New Year, *Otto Olsson*; Pastorale, Choral and Fugue, *Larsson*; Benedictus, *Reger*.
- Miss E. G. Black, Yaverland Church, Isle of Wight—Symphony in F, *Boyce*; Two Trios, *Maurice Greene*; Choral Song and Fugue, *S. S. Wesley*; Minuet, Choral Song (Suite in D), *Lloyd Webber*.
- Mr. Norman Askew, Charterhouse Chapel, Godalming—Passacaglia and Fugue in C minor, *Bach*; Melody in G minor, *York Bowen*; Chorale prelude, *Parry*; Fidelis, Fanfare, *Whitlock*.
- Mr. Cyril Mitchell, Lowestoft Parish Church (four programmes)—Prelude and Fugue in B minor, Fantasia and Fugue in G minor, *Bach*; Introduction and Passacaglia (Sonata in E minor), *Rheinberger*; Fantasia and Toccata, *Stanford*; Rhapsody in D flat, *Howells*; Toccata, *Alcock*; Passacaglia, *Buxtehude*; Prelude and Fugue in C minor, *Mendelssohn*; Dithyramb, *Harwood*; Prelude in C, *Baird*.
- Mr. J. Graham Hooper, Clifton Down Congregational Church—Allegro marziale, *Frank Bridge*; Prelude in C minor, *Bach*; 'Cloister Garth', *Brewer*; Choral Song, *S. S. Wesley*.
- Mr. Randolph Jenkins, Clifton Down Congregational Church—Chorale preludes, *Dunstable*, *Tallis*, *Pachelbel*, *Bach*, *Brahms*, *Healey Willan*; Andante, Finale (Sonata no. 8), *Rheinberger*; *Pièce héroïque*, *Franck*; Gavotte, *S. Wesley*; Intermezzo, *Thiman*; Pæan, *Rowley*.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Music club meeting in the West End requires violinists, violists, and cellists. Small subscription.—SECRETARY, Music Club, 135 Sussex Gardens, W.2.

Soprano wishes to meet accompanist for practice one night a week. Richmond or Kew district.—B. R.-S., c/o *Musical Times*.

There are vacancies for string players in the Strolling Players Amateur Orchestra.—Ring SPE 7186, or write Mrs. SMITH, 9 Whitehall Lodge, Page's Lane, N.W.10.

Players of all wind instruments are required for the practice of wind and mixed ensemble music. String players, either individuals or quartets wanted to augment for the mixed works.—W. Ensemble, 18 Stag Lane, Edgware, Middlesex (EDGwar 0752).

Amateur light orchestra, Ilford, requires players of cello, double-bass and wood-wind. Thursdays, 8.0.—LEWIS JONES, 242 Cranbrook Road, Ilford, Essex (VAL 5035).

Gentleman pianist wishes to meet singer or instrumentalist for practice.—Mr. WILL BUCHANAN. PADdington 4679.

Pianist wishes to meet violinist and cellist for practice of chamber music, or instrumentalists for accompanying. London area.—S. S. P., c/o *Musical Times*.

Madrigal group meeting on Thursdays in Wallington has vacancies for sopranos and basses (and other voices from time to time). A wide repertoire of polyphonic music is being studied.—JOHN A. PARKINSON, 40 Milton Road, Wallington, Surrey.

Mildmay String Players require two cellists (instruments provided), viola player and a few moderate to good violinists. Students welcomed. Wednesdays 7.30-9.30, Newington Green Primary School, N.16.

—E. RODNEY, 42 Stavordale Road, N.5 (CAN 4945).
Croydon Chamber Orchestra has vacancies for all strings. Tuesdays, 7.45-9.45 in S. Croydon.—Miss BLANCHE MUNDLAK, 243 Eversholt Street, N.W.1 (EUSTon 1969).

Hammersmith. It is proposed to form a string orchestra in this area in the autumn. Will interested players please communicate with Miss BLANCHE MUNDLAK, 243 Eversholt Street, N.W.1 (EUSTon 1969)?

Violinist (middle aged) wishes to meet pianist and cellist. Advanced players, for enjoyment.—F. G., 11 Addison Road, Hove 2 (Phone 33614).

Piano student (woman, Greenford district) wishes to meet violinist (or other instrumentalists) to accompany in classical music.—W. P., c/o *Musical Times*.

Chelsea Chamber Orchestra (Tuesdays, 6.15-8.0) has vacancies for experienced strings, horn and trumpets.—MUSICAL DIRECTOR, 20 Alexandra Mansions, King's Road, S.W.3.

Flautist wishes to join orchestra rehearsing on Saturday or Sundays in London.—PERCY, 17 Hoop Lane, N.W.11.

Symphony orchestra rehearsing in Holborn district (Thursday evenings) has vacancies for good amateur players in almost all sections.—M. B., c/o *Musical Times*.

Good players (particularly strings) are invited to join the Queensbury Philharmonic Orchestra, Stag Lane School, Burnt Oak. Rehearsals, Fridays from September 26.—SECRETARY, 20 Lawn Road, Hampstead, N.W.3.

Eltham String Orchestra has a few vacancies for keen string players. Rehearsals, Tuesday evenings.—GEORGE COOMBS, 29 Museum Chambers, W.C.1 (Holborn 5517).

Burghley Road Orchestra rehearsing on Mondays, 7.30-9.30, Kentish Town near Tufnell Park Underground Station, has vacancies in all sections.—Secretary, Mrs. BIRKS, 7 Ingestre Road, Kentish Town, N.W.5 (GUL 1376), or CONDUCTOR, TOT 1530.

Pianist and cellist wish to meet violinist for practice of string and piano music. Good collection of music available. Tuesdays and Fridays, 7.30 to 9.30.—CELLIST, 20 Oseney Crescent, Camden Road, N.W.5.

Pianist, advanced player, wishes to meet string players and others for practice of chamber music, light opera, etc.—Miss K. M. BEVIS, 11 Brunswick Road, Kingston-on-Thames, Surrey.

International Musicological Society

It was fitting in more ways than one that the stately university town of Utrecht should be chosen as the seat of the fifth congress of the International Musicological Society, now just a quarter of a century old. For five of the hottest days in July, hundreds of musical scholars, young and old, met together to give lectures (and to receive them), to listen to music (oriental, mediæval and modern), and to talk shop. They came from nearly twenty different countries, from as far away as California, and as near as the Institute of Musicology in Utrecht itself. The one available lecture-room in the Institute was supplemented by extra accommodation in the University, whose fine aula was used for the three main lectures and a concert.

The first of these lectures was given in French by Prof. Masson, the Rameau expert of the University of Paris. His subject was not Rameau, nor even French music, but 'Musicology's international tasks'. More specialized, though less witty, was Prof. Schrade's lecture on 'Renaissance: the historical conception of an epoch', which sought to integrate musical and extra-musical factors in the period which is conveniently, though not always accurately, associated with the heyday of the sixteenth century. 'Grundsätzliches zur mittelalterlichen Aufführungspraxis' (which might be translated 'Fundamental factors in the performance of mediæval music') was the title chosen by Prof. von Ficker, of Munich, whose editions of music from Perotin to Dunstable bear out many of his carefully-considered theories, especially with regard to the instruments used to accompany solo voices and choirs.

Of the sixty-or-so smaller lectures, which chairmen often had the greatest difficulty in confining to the stipulated twenty or twenty-five minutes, nearly one-third was given up to Netherlandish subjects or composers, the subjects ranging from organ-building to musical geography, and the composers including not only great names like Josquin and Obrecht, but also a host of composers from many European countries who were influenced at one time or another by the solid musical traditions of the Netherlands. The fact that different lectures were going on in different rooms at the same time made it impossible for any one person to hear everything in the congress, even if he possessed the necessary physical and mental stamina to do so. As it was, quite a number of energetic persons bent on following a set programme of lectures found themselves

engaged in constant migration between the Institute and the University, and their unavoidable late-comings (announced by a persistent and distinctly unmusical squeak from the lecture-room door) tended to make concentration difficult. Shortage of time, allied to the uncontrolled length of some of the lectures, left little or no time for discussion, which was usually saved up for less formal occasions.

Four members of the English contingent read communications: Dr. Wellesz and Dr. Harrison from Oxford; Charles Cudworth and Thurston Dart from Cambridge. Dr. Wellesz, whose pioneer work on Byzantine music is known the world over, appeared in a stylistically less specialized rôle in his 'Notes on the Alleluia'. His colleague Dr. Harrison, who has tackled where others have dabbled, gave a lucid account of the background to one of our finest musical manuscripts—the Eton choirbook. Charles Cudworth, able librarian of the University Music School, Cambridge, chose an intriguing eighteenth-century subject: 'Pergolesi, Riciotti, and the Count of Bentinck'; and Thurston Dart, using great expertise and a singing voice of unsuspected resource, traced the journeys of English musicians and English melodies to the very heart of Holland.

The concerts heard during the congress were very varied, and included a carillon-recital, an *a cappella* programme by the Nederlands Kammerkoor, a display of Javanese dancing and music, an organ recital on a mean-tone instrument in Haarlem, and a symphony concert in the Kurhaus at Scheveningen. At the last-mentioned resort, just after the concert, a certain milk-bar was for ever hallowed by the simultaneous presence of fourteen professors, five dignitaries of the church, and one countess. Whatever the congress was, it could not be called undemocratic, and those who attended with an open mind could not fail to make or renew many friendships. Much of the geniality in the atmosphere was undoubtedly due to the example of Prof. Smijers, who besides acting as host gave generously of his time when advice or help was needed. He it was who had called so successfully upon both state and local government for their support in accommodating and entertaining a very large number of visitors, and in spite of minor setbacks the congress as a whole proved to be well worth while and worthy to be remembered. It is hoped that the next congress will take place in Oxford during the summer of 1955. D. S.

THE EIGHTH CHELTENHAM FESTIVAL—13 to 20 JULY

Contemporary music, like wine, has its good, indifferent and bad vintage years. This truth we are apt to forget in the good years, thinking that all is well in this best of all possible worlds, with our young (and not so young) composers forging ahead to new regions and constantly adding to the musical glories of their native lands. Such optimism, however, may receive a shock from time to time—as happened, to trust competent witnesses, at the recent Salzburg Festival of Modern Music. But let us be sensible about it. True, the very notion of a festival tends to put us in a frame of mind in which we expect to be presented with the best only; yet it should be realized that *annual* festivals of such a highly specialized nature are bound to mirror both the ups and downs in contemporary production. This is particularly so with a festival in which the choice of new works is strictly confined to those of a single country and where, to reduce still further the chances of lighting upon a contribution of striking quality, insistence is made on *Uraufführungen*, on first performances, at all cost. No wonder, then, if on balance the Eighth Cheltenham Festival of British Contemporary Music should have proved less satisfactory than most of its predecessors. This is not to suggest that the journey to the amiable Regency town was not worth making. Yet on recollecting one's experiences there in the tranquillity of a *post festum* mood, Cheltenham's harvest of 1952 appears meagre—in both quality and quantity. None of the novelties—though two of them were most creditable in a general way—could stake out a claim for high distinction and in some instances the choice was, indeed, puzzling. There was, for example, a *Sinfonia for Strings*, op. 6 by William Wordsworth, an honest and competent piece of work. Yet why select a composition which though revised only recently, dates from 1936-37 when its author was in his fledgling years? It is as characteristic of his present achievements as the chrysalis is of the butterfly. Had it been outstanding—well, no one would have had reason to quarrel with its selection. Yet this was not the case, so that a listener, assuming he knew not the first thing about Wordsworth, would have been bound to form a completely false picture of this composer's talent—a fact which surely demonstrates the danger of so ill-considered a choice. Then there was an evening called 'Masterpieces of Light Music'. But for Sullivan's charming 'Overture di Ballo'—in the best tradition of this genre, certainly, but no masterpiece—and one or two other items, the programme revealed a lamentable lack of taste, descending as it did to the level of utter banality. This listener was not the only one who squirmed in his seat. No reasonable person could conceivably object to an evening of light music in the context of the festival; on the contrary he would regard it as welcome relief from the inevitable severity of the other programmes. But, then, the choice of works must be made with a careful eye on the general frame-work of this festival and not remind us of the music-pavilion of some popular sea-resort. Moreover, with all due respect to the talents of those of our native composers who enjoy the embraces of the light-hearted Muse, it is to the French, in the first place, and to the Viennese and to Rossini that we must go for *masterpieces* of light music.

A critic's lot would not be a happy one if he had nothing whatever to grumble at. Having thus indulged a natural propensity he may now turn his attention to the credit side of the festival's ledger. To begin with, there was a symphony by a newcomer from Oxford. Though this was John Veale's first essay in symphonic writing, it is assured and convincing in what it has to say. Veale thinks coherently and knows how to sustain his argument; he, clearly, possesses a sense of shape and proportion and his musical personality, serious, thoughtful and sincere, seems stamped all over the music. Yet originality in a wider sense was not notice-

able. Emotional climate and style of the work recall Sibelius in his sombre, tragically dramatic mood and occasionally there was more than a hint at the influence of the Walton of the Symphony. If Veale is an eclectic—and perhaps he is too young as a creative mind to be much else yet—he at any rate seeks his models in composers apparently wholly congenial to his own ideals and is not tempted to be all things to all men. The comparatively short work (in one movement yet of three distinct sections) impressed by the substance of its thought and the gift it shows for handling the large-scale form—a propitious beginning for a budding symphonist.

More individual and technically more interesting were John Gardner's Variations on a Waltz of Carl Nielsen. Voices were heard at the festival declaring his recent symphony in D minor a better work. So it may be. But judging the Variations on their own merits there was a good deal in them to arrest attention. Admittedly, Gardner's choice of Nielsen's rather long and uncharacteristic waltz for an extensive series of variations (eleven plus a finale) was not a happy one. To cite in defence of it—as some writer or other did—Beethoven's use of the trivial Diabelli waltz, is to forget that ancient and most undemocratic wisdom enshrined in *quod licet Iovi non licet bovi*. Nor did the composer convince us that the realization of his aims was always commensurate with the aims themselves, or that the yield from his lyrical vein is at present a particularly distinguished one. Yet what pervades the work almost from beginning to end is a sense of adventure, a seemingly natural urge to find original solutions for old problems of variation technique and texture, not to mention an ear for unusual tone colour, and a telling contrast between the variations, each of which bears its own separate character. Londoners may hear this novelty in a Promenade concert on 16 September.

Great technical assurance and a brilliantly written solo-part (most ably played by Jacques Abram, a newcomer from America) marked Arthur Benjamin's piano concerto (first performed in Australia in 1950). To cast the finale in the form of a passacaglia was an ingenious thought. Yet taking it *qua* music, it seems doubtful whether the concerto may be reckoned among Benjamin's best. In two quartets, his second and fourth, Richard Arnell again showed a gift for music of an easy conversational style—even when the topic is a serious one, as in the earlier work. Moreover, he moves with the greatest facility in any medium he chooses to employ. But like the born conversationalist he is, he seems loth to probe deeper into his subject and content to skate over its surface with elegant *insouciance*.

So much for the new works. As in previous years the orchestral programmes also included music by the older generations of British composers such as Bax's mighty sixth symphony containing some of his most inspired ideas (the performance by the Hallé under Barbirolli was a truly memorable one), Walton's coruscating 'Scapino' Overture and the delightful Serenade by Moeran. Perhaps next year those responsible for the festival programmes might enlarge on this policy and give us an evening consisting of the most successful works which received their baptism at Cheltenham in these last eight years. Such a *compte rendu* would serve to throw into sharp focus the achievements of what is one of England's most admirable musical enterprises.

MOSCO CARNER.

In our report of the London Bach Society's concert on 24 June (August issue, p. 372) the words soprano and contralto were transposed. Vaughan Williams's Five Mystical Songs are for contralto, the songs by Holst and Finzi were for soprano.

Haslemere Festival: 1952

The twenty-seventh annual Festival of old music took place at Haslemere on 19-26 July, and was directed by Carl Dolmetsch. Readers of the *Musical Times* will remember a recent well-informed article by Charles Stuart on 'Dolmetscherie', and this present review of the recent Festival is a necessary complement to that article. The aims and ideals of Arnold Dolmetsch have today become accepted by serious musicians. It is no exaggeration to say that Dolmetsch, the craftsman, made possible the now-accepted modes of performance of works by such composers as Purcell, Handel, Bach, and the Scarlattis. Dolmetsch, the theorist, may still be questioned by some scholars, and his own performances, though always informed by an artistic conscience, did not always appeal to the modern professional performer. But such criticisms are insignificant when the complete integration of the man is effected. The idiosyncrasies disappear and the residuum is seen to be as valuable today as ever.

Since Carl Dolmetsch assumed the responsibility for the furtherance of his father's work, there has been no change in principle, but rather a concentration of effort. The workshops continue to produce finely-wrought instruments under more modern conditions. Performances of concerted and chamber works are given which are the result of much careful preparation and 'casting', and musical research is still bringing to light important works from the past. Of no single group can so much be said. It is for these reasons that the Haslemere Festival can be truly described as unique.

The first concert was devoted to music in England. The B flat organ concerto by Handel was played by Ralph Downes on an eighteenth-century chamber organ by Snetzler. The string accompaniment was led by Carl Dolmetsch, and the total effect was sparkling. Four pieces for a 'Broken Consort' by Matthew Locke proved him to be both dramatic and individualist. The second concert drawn from Italian and Spanish music provided some of the Festival highlights. Walter Gerwig, the noted German lutenist, and Harry Danks, the eminent viola player, collaborated with a small orchestra and organ continuo in a Vivaldi concerto for lute and viola d'amore. This produced a notable performance judged by any standards. The colloquy between the viola d'amore and the lute will long remain in the memory. Such a work should be available on gramophone records. A suite for recorder and harpsichord by Mattei played by Carl Dolmetsch and Joseph Saxby was also outstanding in interest and performance.

A feature of pre-war Festivals which was revived this year was a talk by Mrs. Arnold Dolmetsch, with illustrations, on 'Early Court Dances'. This proved to be a delightful experience. The research which Mrs. Dolmetsch has incorporated in a recent book on the subject was admirably illustrated by a group of eight dancers, and served to show that the figures of dances dictate correct tempi for the music.

A whole concert was devoted to Bach's harpsichord concerti. There were represented examples for one, two, three and four harpsichords. And for good measure, the solo Italian concerto was included. These performances demonstrated the artistic fitness of the harpsichord and the complete adequacy of a small selected body of strings for the lucid presentation of Bach's baroque texture. Here was chamber music in its real sense.

The fifth concert was a mixed bag, though Couperin and Rameau with other French composers made up the first half of the programme. Couperin's suite 'L'Impériale' opened the concert, and an interesting suite for the lute by de Visée was given a masterly performance by Gerwig. The second half of the concert was opened by the first modern performance of a Chaconne for three recorders 'on a ground' by Purcell. Layton Ring had transcribed it from an autograph in the British Museum, and it was obvious that a work of major importance had been brought to light. It was full of Purcellian idioms, and the listeners were grateful for a repetition which was given.

The final concert was a fine climax to the week. Jean Pougnet took part in an excellent performance of Bach's fourth Brandenburg Concerto. Carl Dolmetsch and Michael Walton played the recorders, and Joseph Saxby was as resourceful as ever at the harpsichord. The rest of the orchestra were no less excellent, and the result was very satisfying. Jean Pougnet later gave a performance of the Gigue and Chaconne for solo violin, in D minor, and demonstrated the advantages of the out-curved bow for such music. Arias by Arne and Blow were sung by Alfred Hepworth accompanied by orchestra. The Blow aria 'Welcome, welcome every guest' had been transcribed by Layton Ring from a manuscript in the Dolmetsch Library.

Much praise must be given to Carl Dolmetsch, his family, and associates for maintaining such a high level of performance throughout the week. The crowded audiences bore witness to the success of the Festival.

A VISITOR.

HOVINGHAM FESTIVAL

Hovingham's pleasant week-end Festival, revived for the Festival of Britain after forty-five years, was held again at Hovingham Hall, the home of Sir William and Lady Worsley, on 25-27 July. The claim that this festival owes its unique character to the intimate atmosphere of an eighteenth-century concert hall against a background of the Yorkshire countryside is a modest one. Let us add that in successive years visitors have enjoyed immoderate sunny weather, excellent food and wines served in a marquee on Sir William Worsley's private cricket ground, tasteful and well-planned musical programmes and the informal pleasures that spring to life in such a gathering. At the end of it all Sir William hinted that there would be no festival next year, but that a festival in 1954 was probable.

The six concerts offered a brief survey of musical history. At nearby Nunington Hall, the charming Tudor residence of Mrs. Ronald Fife, a neat programme presented by Fathers Laurance Bévenot and Austin Rennick, of Ampleforth Abbey, ranged from a song by S. Godric of Finchdale (d. 1170) to seventeenth-century madrigals. At Hovingham, Philip Bate turned the

Riding School's architecture to good account for his resourceful production of Purcell's 'Dido and Aeneas', in which Glyndebourne's admirable Marina de Gaba-rain was nobly miscast as the Queen. Prof. Stewart Deas conducted.

Contemporary music had its place. There was a very acceptable performance of Bartók's 'Contrasts' by Georgina Dobrée (clarinet), Maria Lidka (violin), and Margaret Kitchin (piano). The Leeds Philharmonic Society, under Allan Wicks, sang an unaccompanied motet by Arnold Cooke composed specially for the festival—a forthright setting of words from Psalms 90 and 81; and John Pritchard conducted the Jacques Orchestra in Iain Hamilton's Variations for Strings on an Original Theme, op. 1.

From other events in a crowded week-end one selects: Dr. Jacques's performance of Purcell's 'The Yorkshire Feast Song'; a piano recital by Noel Mewton-Wood; the experienced singing of Mona Benson, Owen Bran-nigan and Richard Fairbairn and the very promising work of some young singers—Juliet Clutterbuck, Margaret Horton-Fawkes and Catherine Dyson. E. B.

Mozart and the Clergyman

By GERALD COCKSHOTT

DURING the war, while looking through a pile of music in a secondhand bookshop, I was intrigued by the following title-page.

THE
PROPHET'S APPEAL TO JEHOVAH
concerning his
PROVIDENCE

Righteous art thou, O Lord, when I plead with Thee.
Yet let me talk with thee of thy Judgments.
Wherefore doth the way of the wicked prosper?
Why are all they happy that deal very treacherously?

But thou, O Lord, knowest me,
And hast tried mine heart towards thee.
Heal me, O Lord, and I shall be healed;
Save me, and I shall be saved—for, thou art my praise!

WORDS OF JEREMIAH
ch. 12. v: 1. 3 and ch. 17. v: 14.
MUSIC OF MOZART
Grand sonatas opera secunda.

Adapted & Arranged by
A CLERGYMAN AND HIS MOTHER,
upon the occasion of
his being dispossessed from his cure.

West Tilbury, Essex. June 1833.
Ent. Sta. Hall. Price 2s/-
London. Published by J. Hart, Hatton Garden.

It is an elegant title-page, beautifully engraved. The wedding of Jeremiah to Mozart is definitely a yoking of the serpent with the fowl; but the title-page seemed worth ninepence. The collaboration of the clergyman's mother was irresistible.

But why had the unfortunate clergyman been dispossessed from his cure? I am indebted to one of his successors for the following information.

The curate at West Tilbury in 1833 was a Rev. W. H. Henslowe, who, in addition to his duties at the church, was required to take services in the chapel at Tilbury Fort. In June 1833 he was removed from his post by the Bishop of London. The only reason that has come to light was given in a contemporary review. 'One of his sermons, the fourth, gave such offence to the officers, that the pulpit of the chapel was closed against him. The chief complaint was his allusion to the punishment of flogging. Referring to the passage we find nothing that ought in justice to have offended, since the punishment is only mentioned incidentally, as a consequence of the degradation which rendered it necessary.'

If this was all, Mr. Henslowe might indeed have felt that he had been unfairly treated; but there may have been other grounds for complaint. Perhaps his critics were generally dissatisfied with him and waited

for an excuse on which they could act, however flimsy it may seem to us now. In a volume of sermons addressed to the Royal Regiments of Artillery and published in 1835 Henslowe mentions his removal but gives no cause. One would surely have expected him to have emphasized the triviality of the complaint. Were his opponents really as unjust as they appear; or were they chivalrously concealing a more serious offence so as not to prejudice the clergyman's chances of obtaining another office? An eminent music critic to whom I lent the curio suggested sardonically that perhaps Henslowe was dismissed for a shortcoming his mother knew nothing about.

But the shade of the clergyman had taken its revenge on the music critic. Although he knew the tune perfectly well (and is particularly well versed in the music of Mozart) he could not think where it came from; and a perusal of Koechel didn't seem to help. Shortly afterwards he was visited by an even more eminent authority on Mozart. He, too, found he knew the tune perfectly well but could not think where it came from. I heard afterwards that the two gentlemen had suffered from sleepless nights. They wrote to the British Museum; the British Museum couldn't help. I myself had happily forgotten all about the thing and was able to concentrate on more contemporary aids to sleeplessness.

The mystery was solved in the end; and the experts (though staggered that so familiar a melody should have proved so elusive) slept again. But in case the clergyman's perpetration still has power, if not to charm, at least to beguile sleep, here is the tune—without the solution.

Andante

Right-eous art thou Right- e-ous O
Lord, Yet let me plead, with thee
of thy Judg-ments! Where-fore do,
the wick-ed—pros-per? Why are they hap-py
that deal ve-ry treach'rously? etc.

It was announced in our June issue that Herbert Howells's 'Hymnus Paradisi' would be given at Esslinger on 8 November. The date of this performance (the first in Germany) has been changed to 1 November.

The Westminster Choral Society's activities for the coming season are as follows: Elgar's 'For the fallen', 'The Dream of Gerontius' (8 November), 'The Messiah' (6 December), Carols (20 December), Handel Festival Concert (14 February), the St. Matthew Passion (14 March). Dr. Thalben-Ball will be the organist and Allan Brown will conduct. There are vacancies for all singers, especially tenors and sopranos

with strong voices. Rehearsals are held in the Guildhall School of Music on Wednesdays at 6.15 beginning on 10 September. Particulars may be had from the Hon. Secretary, 27 Sidney Road, Twickenham.

The City Music Society's Tuesday Lunch-Time Concerts at Bishops-gate Institute will recommence on 16 September. The occasion will also mark the re-opening of the organ by Dr. Thalben-Ball who will play a Handel Concerto with the Harvey Phillips Orchestra. Other artists in the series include James Ching, the Macgibbon Quartet with Hilda Bor, Natasha Litvin, the Cecilian Quartet, Ronald Smith, Antony Hopkins and Käbi Laretei. Details of these and other concerts

by the Society may be had from the Hon. Secretary, 58 Leeside Crescent, N.W.11.

The *Sussex Recorder News*, no. 4, is now available from the editor, Stanley Godman, Briarcroft, Pipe Passage, Lewes; single copy, 1s. 6d. The present number contains particulars of a competition to be judged by Carl Dolmetsch, articles included are on 'Bach's use of Recorders' by Alfred Dürr and Peter Collingwood, 'The Origin of the Recorder', by Hermann Alexander Moeck, 'Some notes on recorder technique' by A. J. Palmer, reviews of new recorder music.

Wallington Choral and Orchestral Society has vacancies for tenors, basses and instrumentalists. Rehearsals begin in September. Particulars may be had from the Hon. General Secretary, Mrs. R. E. Green, 12 Meadow Walk, Wallington.

Will Mr. John Barnes, whose letter headed 'Clarity in Organ Playing' appeared in our July issue, please send his address, as we have a letter to forward to him?

OBITUARY

We regret to record the following deaths:

HERBERT MURRILL, Head of Music at the B.B.C., on 25 July, aged forty-three. Born in London, he was trained at the Royal Academy of Music. He then spent some years at Oxford as organ scholar of Worcester College, and took the degrees of M.A. and B.Mus. After various appointments he became a professor of composition at the R.A.M. in 1933, and three years later he joined the music staff of the B.B.C. On the retirement of Sir Steuart Wilson he was appointed Head of Music. His most important compositions were written for the cello (his wife was the cellist Vera Canning). Among them are two concertos of which the second 'El Cant dels Ocells', earned much praise when performed by the Henry Wood Concert Society and at the Promenades. Murrill's style and idiom were not subject to any modern theory. He could borrow from modernism, as from any age, what was vital and attractive; and he formed a style of his own by liveliness of invention, skill in writing, an instinct for clarity, and a taste derived from his predilection for French music.

FREDERICK GEORGE HENRY MOORE, F.R.A.M., on 8 August, aged seventy-six. He was for many years a professor at the Royal Academy of Music and at the Tobias Matthay Pianoforte School.

HENRIETTA BOSMANS, Dutch pianist and composer, on 2 July. For some years she was principal professor of the piano at the Amsterdam Conservatory. A large number of her songs were written for Noemi Perugia with whom she was associated as accompanist during and after the war.

H. A.

LAURENCE OWEN BOSWORTH, O.B.E., on 11 July. He was born in London on 10 August 1886 and received his early education in Leipzig and later at Uppingham. On leaving school he entered his father's firm, Bosworth & Co., working at the branches in Leipzig and Vienna. He gained experience with Pressers, of Philadelphia and T. B. Harms, of New York. He was a Director of The Performing Right Society and Managing Director of Bosworths.

RICHARD SCHAUER, music publisher, on 6 August, aged fifty-nine. He was head of the firms Anton J. Benjamin, D. Rahter and N. Simrock in Leipzig, and lost his property in 1938 to the Nazi Government. The restitution laws in Germany enabled Mr. Schauer to recover possession of his firms and the head office of these is now in London.

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(Continued from p. 392.)

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Candidates will be expected to take the Common Entrance Examination in February, 1953, and to reach a reasonable standard therein. Those who do so will be called for an Examination at Clifton College on Tuesday, March 10th, 1953.

Candidates will not normally be expected to enter the School until September 1953, and should be under 14 years of age on 1st June 1953.

The object of the Scholarship is to provide instruction in the Theory of Music, Organ and Piano.

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The Scholar will be allowed to specialize in Music to such an extent as the Headmaster (in consultation with the Director of Music) may think desirable.

The examination is designed to discover signs of talent rather than to test actual performance, and considerable importance is attached to ear-tests, tests of intelligence, and sight-reading.

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Forms of entry may be obtained by application to the Headmaster, Clifton College, Bristol 8. A successful candidate will be required to submit a birth certificate on election.

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